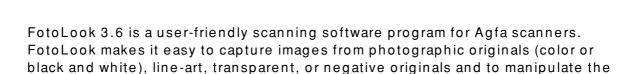
# FotoLook 3.6 Scanner-Macintosh



#### Preface

<u>Chapter 1 — FotoLook Reference</u>

images in a well-thought out way.

Chapter 2 — Profile Setup

<u>Chapter 3 — Scanning Reflective and Transparent Originals</u>

<u>Chapter 4 — Scanning Negative Originals</u>

<u>Chapter 5 — Batch Scanning</u>

<u>Chapter 6 — Range</u>

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Appendix A — Shortcuts

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- Important tips give you important additional information.

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# **Preface**

The Preface introduces you to FotoLook 3.6 and the contents of this guide.

About FotoLook

What's New

About the Documentation

How to Use this On-Line Guide?

How to Print this On-Line Guide?

#### **About Fotolook**

FotoLook 3.6 is a user-friendly scanning software program for Agfa scanners. FotoLook makes it easy to capture images from photographic originals (color or black and white), line-art, transparent, or negative originals and to manipulate the images in a well-considered manner. The FotoLook scanning software program offers almost all the tonal-correction tools you could ask for, and takes full advantage of the scanner's downloadable gamma capability. FotoLook uses the Total Film Scanning technology (TFS) for scanning negatives. TFS is a revolutionary image processing method used in AGFA Photofinishing Systems to enhance the reproduction of color negatives. FotoLook 3.6 supports a Sharpening Wizard that automatically sets all the correct sharpening parameters for you. This wizard guarantees identical output results independent from the scanner, the resolution or the type of original. If however, you want complete control over the sharpening process, you can also set each individual sharpening parameter yourself.

FotoLook can be used with several image editing applications and page layout applications, running on the Apple Macintosh or the Apple Power Macintosh computers.

Agfa offers FotoLook as a Photoshop plug-in (FotoLook PS) or as a stand-alone application (FotoLook SA). There are some differences between both versions of FotoLook:

- FotoLook SA allows batch scanning (next to one-by-one scanning).
- FotoLook SA supports horizontal and vertical flipping, but no rotation.
- FotoLook SA scans only to a file (DCS, EPS, PICT, TIFF, JPEG) and does not display the scanned image.

To use FotoLook correctly, it is very important that scanner, monitor and output devices are well calibrated and characterized. A correct use of Profiles is also required. Agfa's own color management software ColorTune and Mac OS ColorSync are used together with FotoLook to ensure color fidelity throughout the whole scanning process. Chapter 2 gives you more information on calibration, characterization and Profile setup.

#### What's New

In FotoLook 3.6, improvements were made and extra functionality has been added. The most important improvements are listed here below.

#### General improvements:

- <u>Slide Holder Adjustment</u>: corrects consistent position offset errors between the predefined batch holder positions in FotoLook and the real scan.
- File Fomats: you can save images in 16-bit/channel instead of the usual 8-bit/channel.
- File Extension: adds a standard 3 letter extension to the file.
- <u>Embed Gray-Scale Profiles</u>: profile embedding is also supported now for gray-scale images.
- ColorSync Default Profiles for Documents: FotoLook 3.6 supports the default profiles for documents for the different modes.
- <u>Protect Skin Tones</u>: sharpness will not (or less) be applied to skin tones.
- PostScript Pica Ruler Units: PicaPS is added as ruler unit in FotoLook 3.6. The PicaPS matches the default pica unit in Photoshop.
- Separate Destination Profiles for Stand-alone and Plug-in: match the special color managment requirements for Photoshop.
- Switched icons in range dialog box: Dmin and Dmax icons have switched positions to better match the slider positions.

#### Special for Mac OS X

On the Fly Language Switch: switch languages without rebooting or reinstalling FotoLook.

#### **About the Documentation**

This manual includes reference material as well as application procedures. The structure of this manual mirrors the organization of the FotoLook interface.

- All the procedures from chapter 4 to chapter 8 are written for the Interactive mode of FotoLook.
- Chapter 1 is the reference chapter. It explains all the elements that appear in the dialog boxes in order of their appearance.
- Chapter 2 demonstrates how to calibrate your monitor, how to characterize Profiles using ColorTune color management software and how to use these Profiles with FotoLook and Photoshop.
- Chapter 3 teaches you how to scan reflective and transparent originals. Chapter 4 teaches you how to scan negative originals.
- Chapter 5 informs you on the use of FotoLook SA for scanning in Batch mode.
- Chapters 6, 7, and 8 handle input and output editing in FotoLook. Chapter 6 explains how to set the range for reflective, transparent, and negative originals. Chapter 7 tells you how to use the Curve Editor. Chapter 8 instructs you how to correct the colors of a RGB or CMYK image selectively.
- The appendices provide information on shortcuts, definitions, and file formats.

#### How to Use this On-Line Guide?

Chapter 1, "Installing FotoLook"  Chapter 2, "FotoLook reference"  Chapter 3, "Setting up your monitor"	Click any text or graphic that is identified as a <b>hypertext link</b> . The cursor changes into a pointing finger when positioned over a link.
Chapter 4, "Profile Setup in FotoLook"	<b>Underlined</b> text is "linked" to another part of this guide.
<u>density</u> (fog) co <del>n မြ</del> rsion is	<b>Dotted underlined</b> text is "linked" to the glossary in this guide.
D Preface   D 1 — Installing FotoLook   D 2 — FotoLook reference   D 3 — Setting up your monitor   D 4 — Profile Setup in FotoLook	Click on the <b>bookmark</b> name to go to the topic marked by that bookmark. Click the triangle to the left of a bookmark to show and hide subordinate bookmarks.
II DI	Use the <b>First Page</b> or <b>Last Page</b> button to move the document to the first or last page of this manual.

<b>↔</b>	Use the <b>Go Back</b> and <b>Go Forward</b> buttons to retrace your steps in this guide, moving to each view in the order visited.
1	Use the Previous Page or Next Page button to move the document backward or forward, one page at a time. You can also use the keyboard arrows.
<b>Q Q</b>	Use the <b>zoom tools</b> to magnify and reduce the page display.
<b>#4</b>	Click the <b>Find</b> button to search for part of a word, a complete word, or multiple words in this document. You can also consult the supplied index.
Print	Choose <b>Print</b> from the File menu to print this on-line guide.

**Caution**: Due to re-scaling, some of the screen shots included in this document may appear unclear when displayed at 100% magnification. You can view these screen shots more clearly by using the Zoom tool to increase the default magnification.

#### **How to Print this On-Line Guide?**

- From the Apple menu, choose Chooser.
   The Chooser dialog box opens.
- 2. Select your printer driver.
- 3. If necessary, select your network zone.
- 4. Select your printer.
- 5. Click OK.
- 6. From the File menu, choose Page Setup.
- 7. Choose A4 or Letter from the Paper pop-up menu. This on-line guide fits on Letter and on A4 paper.
- 8. Select Orientation: Portrait.
- 9. Click OK.
- 10. From the File menu, choose Print.

# Chapter 1 — Fotolook Reference

#### Introduction

Interactive Mode

Overview Scan Phase

Preview Scan Phase

Final Scan Phase

**Production Mode** 

Overview Scan Phase

Final Scan Phase

Image Area

Original

Scan Area

<u>Mode</u>

Res./Size...

Gradation...

Range...

Curves...

Sel. Color...

<u>Descreen</u>

Sharpening

Information Field

Info

**Options** 

Floating Palette

Watchpoint Window

Rotation/Mirror

<u>Zoom</u>

**Preview Position** 

Batch Scanning

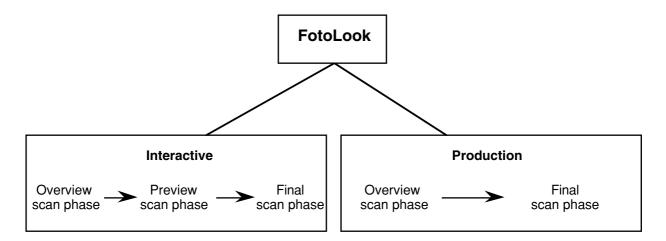
#### Introduction

This chapter explains all the elements that appear in the dialog boxes. The elements are described in order of their appearance.

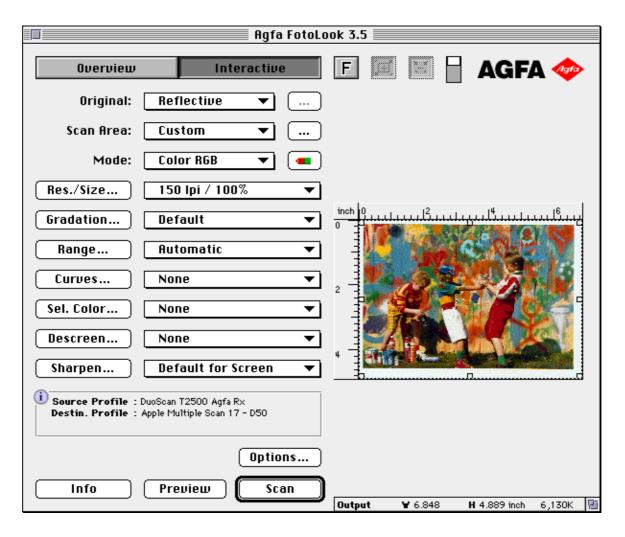
To display the FotoLook interface, choose Scan from the File menu in FotoLook SA or choose Import Agfa FotoLook PS 3.6 from the Photoshop File menu.

FotoLook can be used in <u>Interactive</u> or <u>Production</u> mode. The Interactive mode contains three scanning phases: an overview phase, a preview phase, and a final phase. The Production mode contains only two scanning phases: an overview phase and a final phase.

- The elements displayed depend on your scanner and on the mode (Interactive or Production) you are working in.
- The Custom settings in the pop-up menus contain the settings used in your last image.
- You can toggle between Production and Interactive mode by holding down the Command key while pressing D. You can also choose Production or Interactive from the Type pop-up menu in the Work Flow dialog box. The next time you open FotoLook, it will open in the mode that you have last chosen.



#### **Interactive Mode**



The Interactive mode of FotoLook allows you to work interactively on the preview image. This preview image simulates how the output image after a final scan will look. This Interactive mode offers you therefore some input (<u>Gradation</u>, <u>Range</u>) and output editing (<u>Selective Color Correction</u>, <u>Curves</u>) tools.

#### **Overview Scan Phase**

The first phase in the Interactive mode is the Overview phase. If the Preview phase of the Interactive mode is active, you can click the Overview button at the upper part of the FotoLook dialog box to switch to the Overview phase:

#### **Overview**

Note: You can press the Tab key to toggle between the Overview and Preview phase.

In the Overview phase, you can make a quick low-resolution gray-scale scan by clicking the Overview button at the lower part of the FotoLook dialog box:

#### Overview (

After an overview scan, you can use the gray-scale image in the image area to select the area to preview. You can click the Preview button at the lower part of the FotoLook dialog box to make a preview image of high quality and resolution:

## Preview

After making a preview scan, the Overview phase switches automatically to the Preview phase. This preview image is used for interactive purposes.

#### **Preview Scan Phase**

The second phase in the Interactive mode is the Preview phase. If the Overview phase of the Interactive mode is active, you can click the Interactive button at the upper part of the FotoLook dialog box to switch to the Preview phase:

#### Interactive

Note: You can press the Tab key to toggle between the Overview and Preview phase.

In the Preview phase, you can manipulate the preview image and make a final scan. If necessary, you can make another preview scan by clicking the Preview button at the lower part of the FotoLook dialog box:

#### Preview

#### **Final Scan Phase**

The third phase in the Interactive mode is the Scan phase. When the scan settings are correct, click Scan to scan the original on the scan bed:



The Scan dialog box closes.

If you are working in FotoLook SA, a Save As dialog box appears in which you have to specify the format for your image. Choose TIFF, PICT, EPS, JPEG or DCS, and save the scanned image. You can edit your image in another application such as Adobe Photoshop.

If you are working in FotoLook PS, your image will appear in your image editing application.

#### **Production Mode**



Production mode allows you to work more productively when scanning originals one after the other with predefined settings.

So, no interactive controls are possible, but you can still alter settings in the Res./Size, Descreen, and Sharpen dialog box. In Production mode, you can only select predefined tone curves, gradation curves, selective color settings, and range settings (if these options are available for the type of original that you are scanning).

#### **Overview Scan Phase**

The first phase in the Production mode is the Overview phase. You can make a quick, low-resolution scan by clicking the Overview button:

#### Overview

After an overview scan, you can use the gray-scale image in the image area to select the area for final scanning.

#### Final Scan Phase

The second phase in the Production mode is the Scan phase. When the scan settings are correct, click Scan to scan the cropped area of the original on the scan bed:



The Scan dialog box closes.

If you are working in FotoLook SA, a Save As dialog box appears in which you have to specify the format for your image. Choose TIFF, PICT, EPS, JPEG or DCS, and save the scanned image. You can edit your image in another application such as Adobe Photoshop.

If you are working in FotoLook PS, your image will appear in your image editing application.

### **Image Area**

The overview and preview scan are displayed in the image area.

You can select an area for scanning by manipulating the selection rectangle within the image area. Only the area within the selection rectangle is scanned. You can change the dimensions of the selection by dragging the handles of the selection rectangle.

Note: To make a selection with a fixed aspect ratio, press Shift while dragging the corner control points. To make a new selection within an existing selection, hold down the Option key while clicking in the existing selection. This is very useful if you selected all and you want to make a smaller selection afterwards.





In the upper left corner of the image area you can see the unit of the ruler. You can toggle between the possible units (inch, pica, picaPS, mm, cm) by clicking it.

Note: Clicking the units changes the unit selection in the <a href="Res./Size">Res./Size</a> dialog box and <a href="general settings">general settings</a>.

Some scanners allow to scan at different optical resolutions. Certain areas on the scan bed can be scanned at a higher resolution than other areas. For scanning at high resolutions, you will get the best results when scanning in this high-res area. For these scanners you will see that one of the rulers has a colored area below the ruler markers. This area can be green or orange.



Green indicates that the current selection falls inside the high-resolution area.



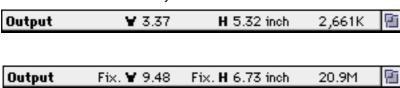
Orange indicates that the current selection falls (partly) outside the high-resolution area.

The display at the bottom of the image area tells you:

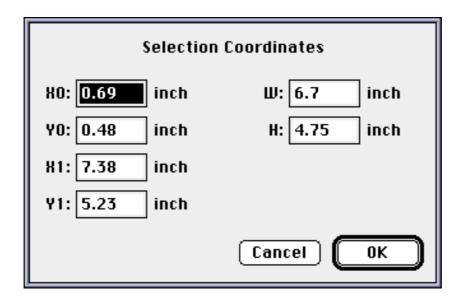
In Overview phase: the Input dimensions (X, Y, W, H) of the current selection.



In Preview phase: the width and height of the output image and an indication whether the output dimensions are fixed (Fix.) or not, and the image size. The image size is the storage space needed for storing the scanned image and is calculated automatically.



#### **Selection Coordinates**



You can display this dialog box by clicking the bar at the bottom of the image area. Here you can change the coordinates and input dimensions of the selection rectangle.

Note: The dimensions of the selection rectangle remain the same when you change the X0 (left) or Y0 (top) coordinates.

## **Original**

The scanner operates differently according to the type of original you are scanning.

#### Reflective

Note: See also Chapter 3, "Scanning Reflective and Transparent Originals".



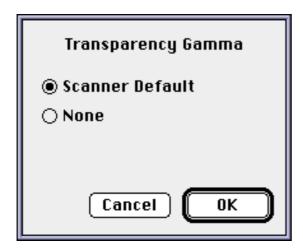
#### **Transparent**

Note: See also Chapter 3, "Scanning Reflective and Transparent Originals".



#### Transparency Gamma

To apply the scanner's default gamma or to apply no gamma.



- Scanner Default To use the built-in gamma curve of the scanner. This gamma curve compensates for the gamma
  - characteristics of the film.
- None To apply a gamma of 1.0 during the scanning process.

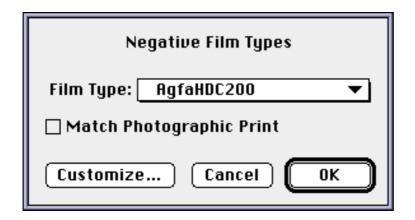
#### **Negative**

Note: See also Chapter 4, "Scanning Negative Originals".



#### **Negative Film Types**

The Film Type function ensures that the color mask density (fog) of the negative is neutralized and that a better negative to positive conversion is achieved.



Print

Match Photographic Select this checkbox so that the resulting image looks like the photographic print. Do not select this checkbox if you want to view all the details in the image.



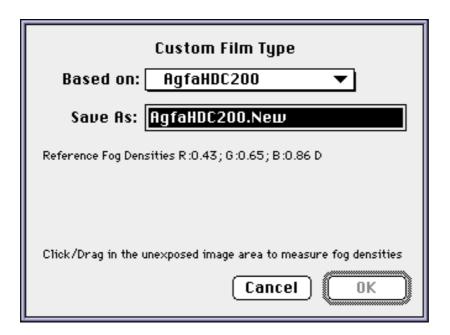
Displays the **Custom Film Type** dialog box.

This button is only available if you have already made a color preview scan and thus arrived in Interactive mode.

#### **Custom Film Type**

To customize a new color film roll before scanning.

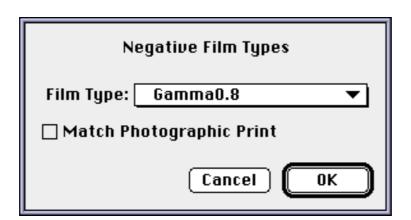
Note: See also Chapter 4, "Scanning Negative Originals".



- Based on The film type that was chosen in the <u>Negative Film Types</u> dialog box.
- Save as Enter a new name to save the customized color film.

#### Negative Film Types: black-and-white originals

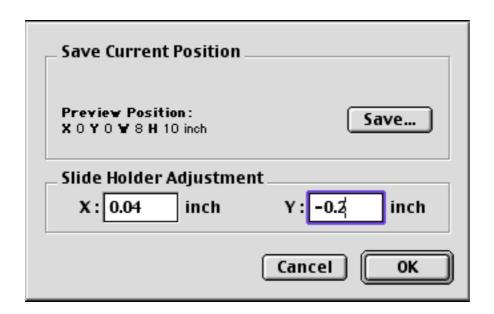
Note: The Negative Film Types dialog box will not be available in case of a line-art negative original. In case of a gray-scale negative original (referred to as black-and-white) the Negative Film Types dialog box will offer you a list of predefined gammas which cannot be customized.



#### Scan Area

Scan Area:	Max. Area	▼	To choose which scan area you want to use. The image dimensions are immediately adapted to your choice.
			Displays the Save Current Position dialog box.

#### Save Current Position



Preview Position
The X, Y, W, and H dimensions of the current selection

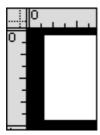
To save new positions. Use "Save" if you frequently scan the same positions.

Some combinations of scanner and batch slide holders show a consistent error between the predefined batch holder position in FotoLook (Scan area pop-up) and the area that is actually scanned. You can correct the global positioning errors in batch slide holders by entering the proper coordinates in the X and Y fields.

If you make an overview with the predefined batch slide holder and your position is correct, no clipping will occur on the original. Ideally, the black area should be nearly equal at the left and right side and at the bottom and top. If one side of the originals is clipped, you can enter a specific offset as a correction.

#### For example:

You have a black area at the left and your originals are clipped at the right.

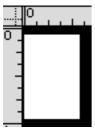


- 1. Note the width of the black area using the rulers.
- 2. Divide the width by two.
  - Note: Divide the width by two in order to make the black area nearly equal at the left and right side of the original.
- 3. Enter the value as a positive X offset.



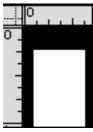
4. Click OK.

The clipping of the images can occur at any side of the originals. Enter the specific values as shown in this overview:



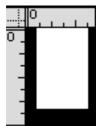
A black area appears at the right and your originals are clipped at the left.

• Enter the calculated value as a negative X offset.



A black area appears at the top and your originals are clipped at the bottom.

Enter the calculated value as a positive Y offset.

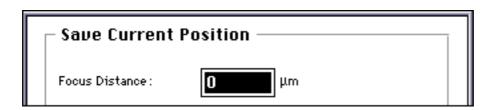


A black area appears at the bottom and your originals are clipped at the top.

• Enter the calculated value as a negative Y offset.

Note: After entering the calculated value, click Overview and check the position. If necessary adjust the values until you reach the exact position.

When using a Horizon Ultra scanner, you can set and save a focus distance and preview position.



■ Focus Distance

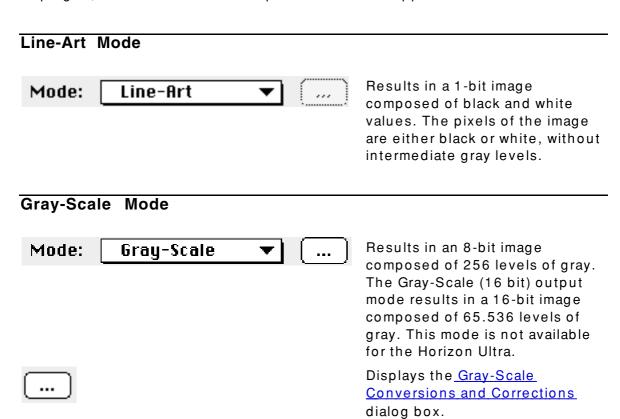
The distance of the original to a reference point in the scanner at which the original will be focused.

Focusing is very important as the positioning of the original may vary depending on whether you scan mounted or unmounted transparencies and on the thickness of the holders used.

Normally, the Focus Distance is taken from the selected holder. In some cases (for example, mounted slides) it may be necessary to override the focus distance.

#### Mode

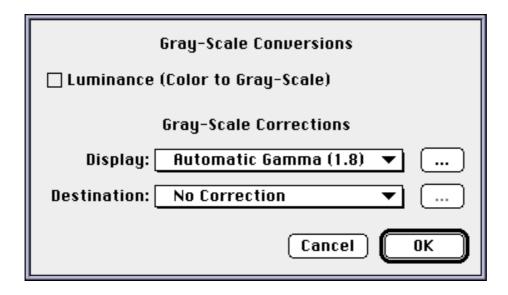
Mode lets you switch between the available output modes. When using FotoLook as plug-in, the available modes depend on the host application.



#### **Gray-Scale Conversions and Corrections**

This dialog box allows you to convert from colors to grays. It also allows you to carry out a gamma correction on the preview image output corrections for printing, and embedding a Gray-Scale Profile.

Note: See also <u>Gray-Scale Mode</u>.



Luminance (not for the Horizon Ultra) Click this checkbox to obtain better results when scanning a color original in gray-scale mode. Most scanners use the green filter in the scanner to scan in gray-scale mode. By selecting "Luminance" the scanner uses a combination of parts of the red, green and blue image signals to create the best gray-scale result.

Note: With the Horizon Ultra scanner, the Luminance option is not necessary as this scanner always uses a neutral density filter to scan gray-scale images.

Display

To display the image with gamma compensation in FotoLook. Choose Automatic Gamma to use the gamma that is defined as system profile.

Note: The gamma of the System Profile you have selected in the Monitors control panel will be used.

To use another gamma than the Automatic gamma.

Gamma x.x

To create a Custom gamma. If you want to display the image on your own workstation, you can make the Display and Destination gamma equal.

Destination

Used for the scanned image. To display the image on another monitor or to print the image.

Automatic Gamma

To use the gamma that is defined as monitor system profile or that is set in Photoshop.

Gamma x.x

To use another gamma than the Automatic gamma.



To create a Custom gamma. If you want to display the image on your own workstation, make sure that the Display and Destination gamma are equal.

Dot Gain/Range

If you want to print the image on an offset press, you have to specify the dot gain and dot range for that specific printing unit.



To specify the dot gain percentage that matches your printing unit dot gain. Dot range lets you specify the dot percentage limits (minimum and maximum) of the output range.

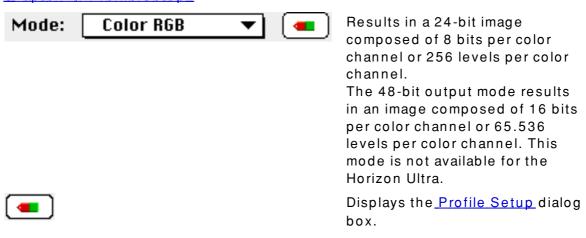
ColorSync Default Gray

To use as a system wide setting. The ColorSync profile you have selected in the Monitors control panel will be used. The settings are separately stored for the SA and the Plug-in version. You need to create and save the settings both for the SA and the Plug-in version.

Note: At least ColorSync 2.6 is required to use ColorSync Default Gray.

#### Color RGB Mode

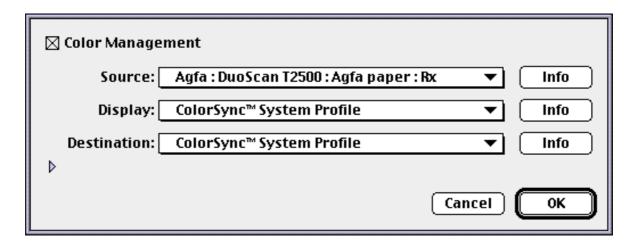
To set up your system for working with color images, refer to Chapter 2, "Profile Setup".



#### Profile Setup dialog box

Here you can select different types of Profiles. You can choose to work in simple mode or in expanded mode.

#### Simple mode



Color Management

⊠ Color Management

Click this checkbox to select or deselect color management in RGB mode. If you want to work with the raw scanner data and apply color management in a host application, do not select this checkbox. E.g., scanning an IT8 requires scanning in the original scanner color space.

Source

Select the Profile for your scanner.

Display

Select the Profile for your monitor. This Profile is used to display the preview image in FotoLook. We recommend to choose the ColorSync System Profile. FotoLook then uses the Profile you have set in the Monitors control panel for display. See Chapter 2, "Profile Setup".

Destination

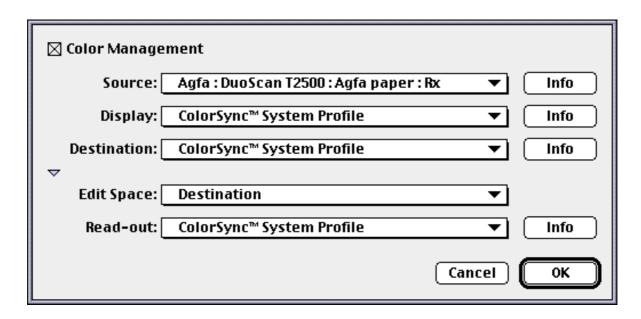
Select the Profile of the output device (monitor, RGB printer, CMYK printer) that you will send the scanned image to.

Select the ColorSync Default RGB (or CMYK) profile to use the ColorSync profile that you have selected in the ColorSync control panel (Default Profiles for Documents).

Note: The settings are separately stored for the SA and the Plug-in version. You need to create and save the settings both for the SA and the Plug-in version.

Click this triangle to toggle between simple mode and expanded mode. If you switch back to simple mode, a message asks you to reset the values to their defaults.

#### Expanded mode



■ Edit Space If you have selected Profiles and you want to

do output editing (color correction,

curves,...), you have to define the Edit space. If you are used to work in RGB, it is possible

to work in RGB Edit Space.

Source To edit the preview image in the scanner

color space (RGB).

Standard RGB To edit the preview image in a neutral color

space (RGB).

Destination To edit the preview image in the color space

of the output device (RGB, CMYK).

Read-out
To define the color space that is used to

display the output values in the <u>Floating</u>
<u>Palettes</u> and <u>Watchpoints window</u>. Usually, the Edit space and Read-out space are the

same.

**Info...** Displays the Profile Info dialog box. This allows you to check which conditions were

used to create a Profile.

#### Color CMYK Mode

Mode: Color CMYK ▼ 🚛

Results in a 32-bit image composed of 8 bits per color channel or 256 levels per color channel.

The 64-bit output mode results in an image composed of 16 bits per color channel or 65.536 levels per color channel. Since most CMYK output devices only support 8-bits channels, use the 64-bit output mode only if you intend to do extensive color corrections afterwards. This mode is not available for the Horizon Ultra.

Displays the <u>Profiles Setup</u> dialog box.

Note: The Color Management checkbox is not available because separations always require color management.



#### Color Lab Mode

Mode: Color Lab ▼ ( •••

Results in a 24-bit image composed of 256 levels of L\*lightness; 256 levels (+/- 127) of a\*, and 256 levels (+/- 127) of b\*.

The Color Lab 48-bit results in an image composed of 65.536 levels of L\*lightness; 65.536 levels (+/- 32.700) of a\*, and 65.536 levels (+/- 32.700) of b\*.

This mode allows you to scan images into device independent color. This means that you are sure that the colors of your images are always the same on whatever device it is displayed. The Color Lab 48-bit ensures you that no data is lost during color conversions. Note that only a few applications support Lab 48-bit currently. This mode is not available for the Horizon Ultra.



Displays the <u>Profiles Setup</u> dialog box. In this dialog box, you have to select the Lab output Profile.

# Res./Size...

Res./Size...

150 ppi / 100%

Selects the resolution at which the scanner scans the area that you selected.
The values displayed in the pop-up menu depend on the

the pop-up menu depend on the resolution mode and scaling factor that you have chosen in the Res./Size dialog box.

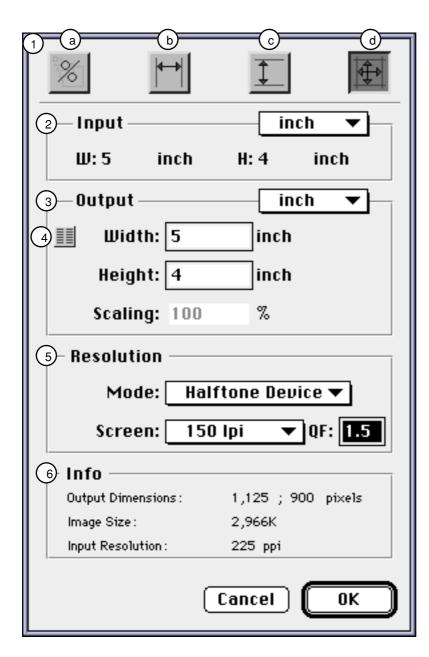
Note: If the resolution you want to select is not in the list, use Other....

To display the Res./Size dialog box.

Res/Size...

Note: In the <u>Options > General</u> dialog box you can set the Input, Resolution, and Screen Unit preferences.

# Res./Size Dialog Box



- With these control buttons you can choose which dimensions are fixed:
  - a. Fixed scale factor.
  - b. Fixed width.
  - c. Fixed height.
  - d. Fixed width and height.
- 2. The input dimensions of the selected area.
- The output dimensions of the selected area.
- 4. Column calculator.
- 5. Specifies input, halftone or contone resolution.
- 6. Displays information about the image.

fixed scale

Enter the required scaling factor. This allows you to enlarge or reduce images without having to resize them later. The scale factor influences the values of the Resolution modes.

- If you have chosen Input as the Resolution mode, changing the Scaling factor changes the Output Resolution.
- 2. If you have chosen Halftone or Contone Device (Output) as the Resolution mode, changing the Scaling factor changes the Input resolution.

Example: If the Output Resolution is 150 lpi, the Quality factor is 1.5, and you change the Scaling factor to 200% then the Input Resolution becomes 450 ppi.

fixed width

Type in a fixed width. The height changes proportionally. This output format is taken into account after the selected scan area is scanned. The scale is also updated.

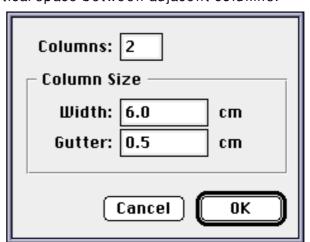
fixed height

Type in a fixed height. The width changes with the same proportions. This output format is taken into account after the selected scan area is scanned. The scale is also updated.

fixed width and height Scale the input selection by typing in the width and the height. The output dimensions are now fixed, so you can make the selection wider and smaller with fixed proportions. In this case, the selection rectangle has a fixed aspect ratio.

Column Calculator

By clicking the Column Calculator icon, you display the Column Calculator dialog box. Here you can type in the number of columns a picture will take up in a publication, the column width and gutter. The gutter is the vertical space between adjacent columns.



Resolution mode

You can define the resolution as input resolution (Input) or as output resolution (Contone Device or Halftone Device). Your choice will depend on the final goal of the image.

Input

Resolution at which the scanner scans your original.

Use Input if you do not know the required size or the required output resolution of the final image or if you require different sizes or output resolutions. The Output resolution multiplied by the Scaling factor equals the Input resolution. By choosing an input resolution, you can define the image size of the scanned image.

Halftone Device (for example imagesetters and laser printers) Sets the number of lines per inch/centimeter matching the screen frequency that you will use for printing the scanned image. A quality factor (QF) is taken into account for calculating the correct scanning resolution. The Output resolution multiplied by the Scaling factor and by the Quality factor equals the Input resolution.

Use quality factor 2 if the screen frequency is lower than 133 lpi or if the scene contains fine details. Use factor 1.5 if the screen frequency is higher than 133 lpi or if the scene has no fine details. A higher quality factor requires longer scans and more disk space, without increasing the image quality considerably.

Contone Device (for example dyesublimation and inkjet printers) The output resolution (ppi or ppcm) of the selected area after scanning.

Sets the number of pixels per inch/centimeter matching the resolution that you will use for the scanned image. The Output resolution multiplied by the Scaling factor equals the Input resolution.

- Note: Be aware not to use the printer-resolution of your inkjet printer. Refer to your printer manual for information about the proper resolution. The proper resolution will depend on the paper quality. A higher resolution requires longer scans and more disk space, without increasing the image quality considerably.
- Resolution or Screen

Resolution becomes Screen when you select Halftone Device from the Mode pop-up menu. Selecting Halftone Device overrides the selection you made in the pop-up menu at the highest level.

### Gradation...

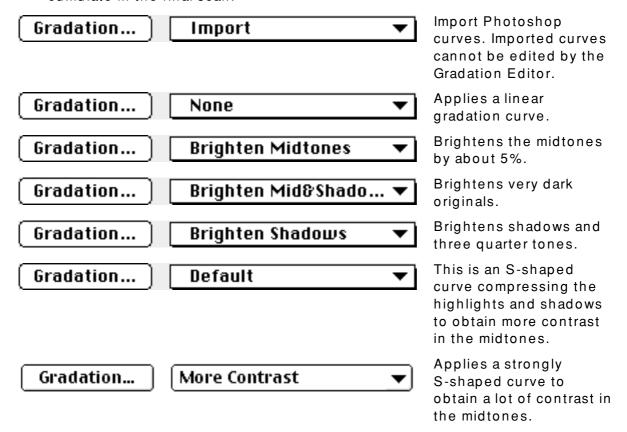
Note: See also Appendix B, "Overview of the Scanning Process".

Gradation curves help you to improve your images by shifting tones. Predefined gradation curves are included with FotoLook. The gradation curve is downloaded for the final scan to the scanner at its full bit depth to avoid posterization.

- Note: Gradation curves are not provided for negative or line-art originals.
- Note: Gradation curves are always applied during the final scan at 12-bit and on all color channels at once. They are used to change the overall "contrast" of the image.

<u>Curves</u> are generally used in 8-bit processing mode. The <u>Curve Editor</u> allows you to separate a curve in three (RGB) or four (CMYK) color channels offering greater possibilities for output editing.

Remember that applying both functions in one scanning process will cumulate in the final scan.



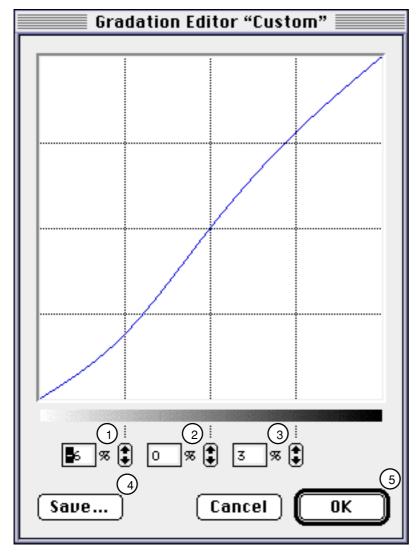
#### **Gradation Editor**

If you click Gradation, the Gradation Editor appears.

The Gradation Editor allows you to create, change, and save gradation curves. These curves are downloaded to the scanner during the final scan. A gradation curve is applied on all channels (RGB) at once and is used to change the overall "contrast" of the image.

The horizontal axis of the Gradation Editor represents the input densities. The input densities are the densities the scanner actually reads from the original. The vertical axis represents the output values.

Note: The Gradation Editor is not available for negative originals or if an Imported Photoshop curve is selected in the Gradation pop-up menu.



- 1. To change the 1/4 tones.
- 2. To change the midtones.
- 3. To change the 3/4 tones.
- 4. To save a curve.
- 5. To use the curve.

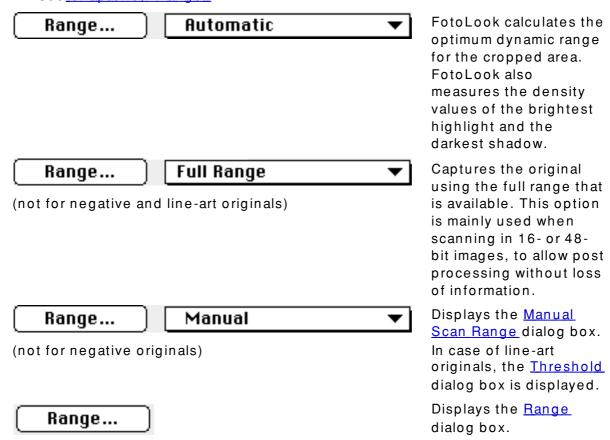
You can change the output values by typing in a value or by clicking the arrows. Higher values result in a darker preview of the original.

To reset the gradation curve to a straight curve, type "0" three times (use the Tab key to go to the next numeric field).

# Range...

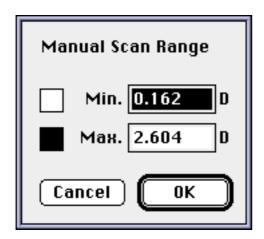
In the Range pop-up menu you can choose between Automatic, Full Range, or Manual.

Note: For more information on how to use and set the range, see <u>Chapter 6, "Range"</u>.



## Manual Scan Range Dialog Box

To fill in the <u>Dmin</u>. and the <u>Dmax</u>. During scanning, the density values of your original are distributed between the Dmin. and Dmax. values.

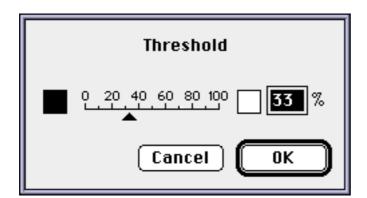


- Min. To set a minimum density value.
- Max. To set a maximum density value.

## **Threshold Dialog Box**

To set the threshold level of line-art images.

The threshold value denotes the gray value selected as the midpoint for converting shades to black or white. In the Threshold dialog box you can set the point at which pixels are converted to white (below the threshold) or black (above the threshold).



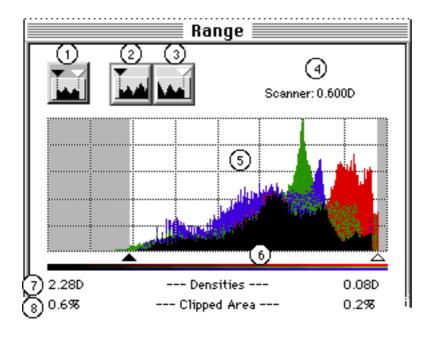
- Low threshold The lower the threshold value the darker the resulting image (more black pixels).
- High threshold The higher the threshold value the lighter the resulting image (more white pixels).

# Range Dialog Box

If you click Range, the Range dialog box appears. This dialog box is different for line-art and for negative color originals.

#### Range: Reflective and Transparent

In the Range dialog box an input histogram is displayed in the upper part of the window. This is the graphical display of the preview image, scanned in full range. Here you can set the lightest point and the darkest point. The scanner uses all image data between these two settings at full bit depth. The changes you make are visible in the output histogram in the lower part of the window (for gray-scale mode and RGB edit space).

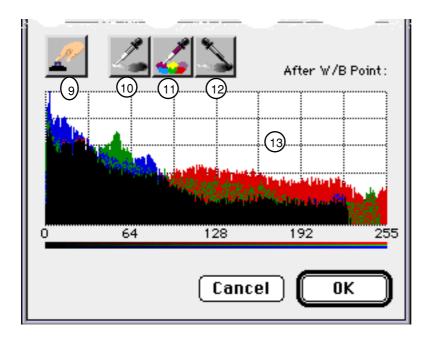


- 1. To set Automatic Range.
- To set the darkest point (Dmax.) by picking a point or area in the image. Double-clicking this button allows you to set a Dmax. clipping percentage for Automatic Range
- To set the lightest point
   (Dmin.) by picking a point or
   area in the image.
   Double-clicking this button
   allows you to set a Dmin.
   clipping percentage for
   Automatic Range.
- 4. The density value according to the position of the cursor in the input histogram.
- 5. Input histogram.
- 6. The sliders indicate the active Dmin. and Dmax. setting. You can modify the setting by dragging the sliders. Pressing Option while dragging the sliders displays the clipped areas.
- 7. The values of the active Dmin. and Dmax. setting.
- Displays how much of the image is clipped with the current density settings.

If you are working in RGB Edit Space or Gray-Scale mode, you can consult an output histogram in the lower part of the Range dialog box. The output histogram is a static display that cannot be adjusted. It shows the effect of setting a white/neutral/black point and of the lightest and darkest point. You can see if the Dmin. and the Dmax. settings cause clipping. If posterization appears in the histogram, it will disappear automatically if you make your final scan with Best Quality.

#### **RGB Edit Space**

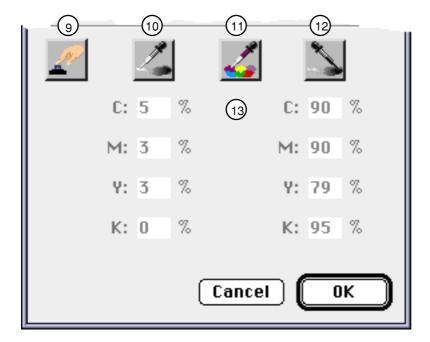
Note: The RGB Edit Space is also used when you are working in Lab mode.



- 9. Resets the white/ neutral/black points.
- 10. The White Point tool enables you to remap the color values of the pixels in your preview image. You can interactively adjust the values of the lightest parts in your preview image. You first specify a maximum value (color image) for the white point, then set the white point in your preview image.
- 11. Sets a neutral point.
- 12. The Black Point tool enables you to remap the color values of the pixels in your preview image. You can interactively adjust the values of the darkest parts in your preview image. You first specify a minimum value (color image) for the black point, then set the black point in your preview image.
- 13. Output histogram.

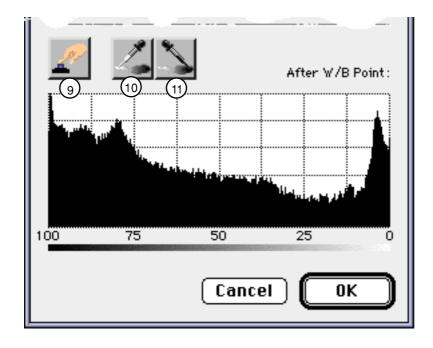
## **CMYK Edit Space**

Note: In case of CMYK Edit Space, you can fill in numeric fields. In this part of the dialog box you can set a white/black/ neutral point and these settings are taken into account by the FotoLook application.



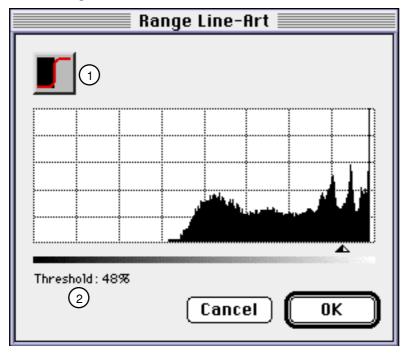
- Resets the white/ neutral/black points.
- 10. The White Point tool enables you to remap the color values of the pixels in your preview image. You can interactively adjust the values of the lightest parts in your preview image. You first specify a minimum value (color image) for the white point, then set the white point in your preview image.
- 11. Sets a neutral point.
- 12. The Black Point tool enables you to remap the color values of the pixels in your preview image. You can interactively adjust the values of the darkest parts in your preview image. You first specify a maximum value (color image) for the black point, then set the black point in your preview image.
- 13. Numeric fields.

## Gray-Scale mode



- 9. Resets the white and black points.
- 10. The White Point tool enables you to remap the gray values of the pixels in your preview image. You can interactively adjust the values of the lightest parts in your preview image. You first specify a minimum value for the white point, then set the white point in your preview image.
- 11. The Black Point tool enables you to remap the gray values of the pixels in your preview image. You can interactively adjust the values of the darkest parts in your preview image. You first specify a maximum value for the black point, then set the black point in your preview image.

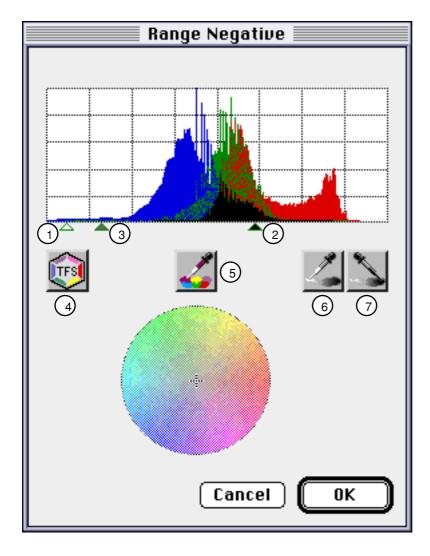
Range: Line-art



- Locates the optimal threshold.
- Indicates the threshold in percentages.

#### Range: Negative

In the Range dialog box for negative originals you can examine the input histogram of the current selection. In this histogram you can use the sliders to define the range for the green channel of the preview image. The range of the other channels change accordingly. In the lower part of the Range Negative dialog box, you can also set the white/neutral/black point for the defined area.



#### 1 and 2.

The white and black sliders indicate the minimum and maximum density applied to the green channel. The other channels are adjusted proportionally.

- 3. The gray slider is the most important correction. It indicates the occurrence of catch light or backlight. This should not influence the Dmin. of the image. Move the gray slider towards the Dmin. setting to weaken the influence of a catch light or a backlight on the global density of the image.
- 4. Use TFS to set a correct density range (based on the green channel) and make the image neutral. All other operations are reset.
- 5. The Neutralizer tool proposes a neutral point.
  You can click in the image to specify a different reference point and click in the color wheel to specify the new destination color.
- 6. Sets a white point.
- 7. Sets a black point.

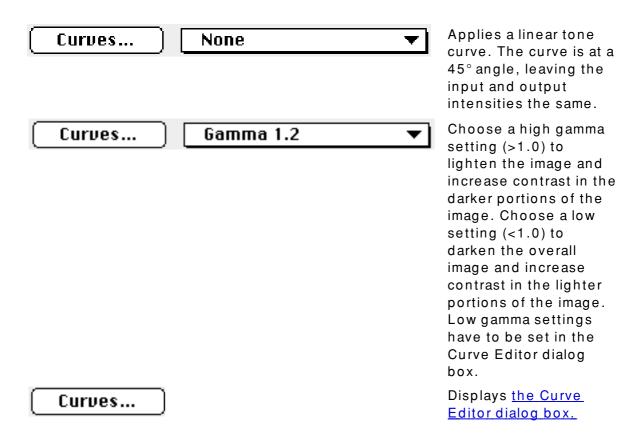
## Curves...

Note: For more information on creating and changing curves, see <u>Chapter 7, "Curves"</u>.

Helps improve your images without having to create a tone curve manually, some predefined curves are included in the Curves pop-up menu.

- Note: When you are working in Line-Art mode, the Curves pop-up menu is not available.
- Note:When you are working in Lab mode, editing takes place in RGB.
- Note: This tone curve editing does not override the selection you made in the <u>Gradation</u> pop-up menu, but both manipulations are applied in succession during the final scan. The gradation curves are applied at full bit depth of the scanner before color conversions.

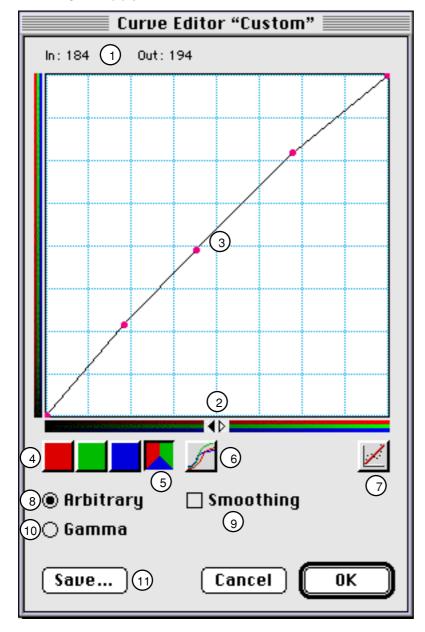
See also Appendix B, "Overview of the Scanning Process".



#### **Curve Editor**

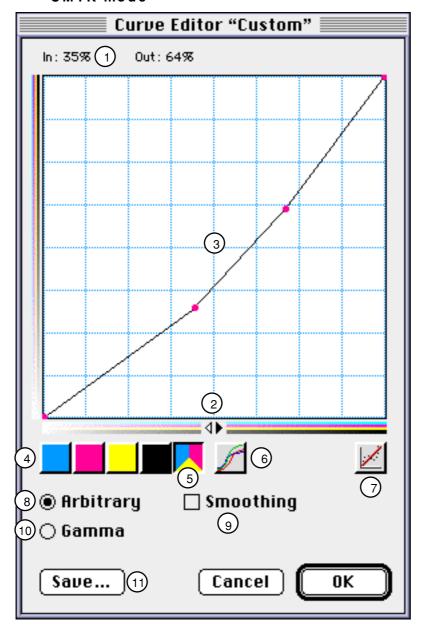
If you click Curves..., the Curve Editor appears. The Curve Editor allows you to create or modify the curve to apply to your image. A curve lets you convert the input values of your images into the output values of the scanned image.

#### RGB mode



- Displays the x and y coordinates of the cursor in the curve area. Shows the In and Out values as levels.
- Click the arrows to switch the display polarity of the curve.
- Click the curve to add a curve handle. Up to 16 points can be added. Drag a handle outside the curve area to remove the handle.
- 4. Changes the corresponding curve. The available color buttons depend on the Edit space.
- 5. Changes the master curve.
- 6. Displays the combined effect of the master curve and the color curves.
- 7. Resets the current curve to a straight line or the current gamma to 1.0.
- 8. To create a curve.
- Smooths your arbitrary curve.
- 10. To set gamma between 0.1 and 2.5.
- 11. Saves a created curve. The curve is stored and the name of the curve appears in the Curve pop-up menu.

#### CMYK mode



- Displays the x and y coordinates of the cursor in the curve area. Shows the In and Out values as percentages (CMYK or grayscale).
- 2. Click the arrows to switch the display polarity of the curve.
- Click the curve to add a curve handle. Up to 16 points can be added. Drag a handle outside the curve area to remove the handle.
- 4. Changes the corresponding curve. The available color buttons depend on the Edit space.
- 5. Changes the master curve.
- 6. Displays the combined effect of the master curve and the color curves.
- 7. Resets the current curve to a straight line or the current gamma to 1.0.
- 8. To create a curve.
- 9. Smooths your arbitrary curve.
- 10. To set gamma between 0.1 and 2.5.
- 11. Saves a created curve. The curve is stored and the name of the curve appears in the Curve pop-up menu.

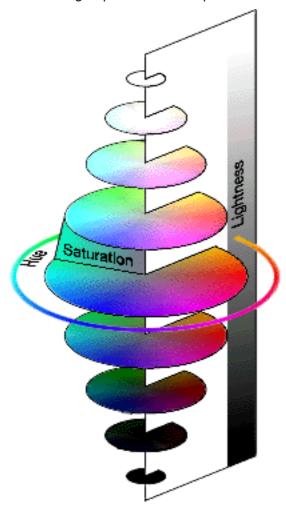
## Sel. Color...

Selective color correction is a technique you can use to modify a color selectively in either RGB or CMYK Edit space. "Selectively" means that no other colors are affected.

Note: When you are working in Lab mode, editing takes place in RGB.

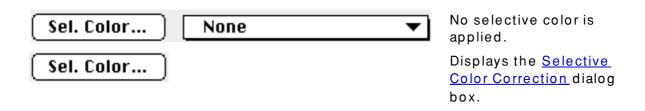
When correcting the colors of an image, you can choose to specify the colors in several color models. Generally, the HSL color model is used to correct colors more objectively. HSL stands for: Hue, Saturation, and Lightness.

- Hue is the property of color that is determined by the wavelengths of light reflected from or transmitted through an object. It is the property we refer to when we call a color by its name, such as red, purple, or bluish green.
- Saturation is the extent to which a color is not dull or gray. The less gray in a color, the higher the saturation. High saturation corresponds to an intense, vivid color; low saturation to a quiet, dull grayish color..
- Lightness indicates how light or dark a color is, how close it is to white and black. Lightness is the property that determines for example, whether a color is a light pink or a dark pink.



Hue, Saturation, and Lightness can be illustrated by a three-dimensional model consisting of various palettes.

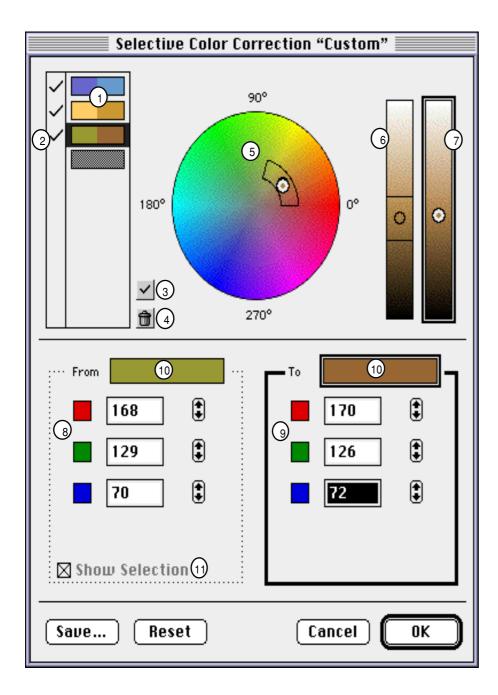
Circular movement around the axis of the palettes varies the hue.
Saturation decreases when shifting from the pure hues at the edge of the palette to the neutral, or grayer, colors at the center. Lightness increases as you move from black at the bottom of the chart to white at the top of the chart.



# Selective Color Correction Dialog Box

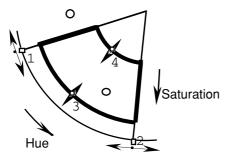
If you click Sel. Color... the Selective Color Correction dialog box appears.

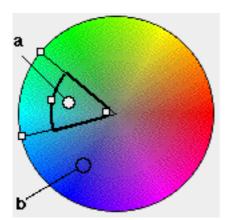
In the Selective Color Correction dialog box, you can create a color pair to convert a selected input color to a defined output color. You can create more color pairs and use them in combination to obtain an output image. First, define the input color. Then select the output color to create a color pair.



- Color pair: the input color (left) and the output color (right).
- Checkmark color pair: displays the effect of the corresponding pair.
- Checkmark all color pairs: displays the overall effect of all the color pairs.
- 4. Trash: deletes the selected color pair.
- 5. Color wheel:
  displays the input
  and output
  selection and the
  individual colors
  picked up from the
  preview image.
- The lightness dimension of the selected input color.
- 7. The lightness dimension of the selected output color.
- 8. Defines the color values of an input color
- Defines the color values for the target color
- The color box of the input or output colors
- Visualizes the selected input color

- Show Selection
- Color pair list
- Color wheel
- Saturation and hue





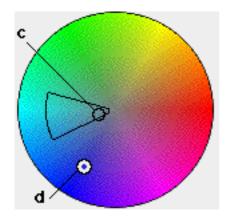
Is checked by default. After you have selected an input color in the preview image, you see that all pixels of the same color in the image turn to a shade of white depending on the amount of change. In output mode you see that all the white spots are now filled with the defined output color.

See Manipulating the color pair list.

In this wheel the hue and saturation dimensions of a color can be manipulated. The color wheel is used for displaying the input and output selection and for displaying the individual colors picked up from the preview image.

You can use the handles to specify which hues and saturation levels have to be included in the selection. Drag the hue control points (1 and 2) to define the range of hues in the input color selection. Drag the saturation control points (3 and 4) to define the range of saturation in the input color selection. When you drag the saturation boundary to the edge of the color picker, more pure colors are included. Dragging the saturation boundary to the center of the picker, includes more neutral levels.

- Note: Some areas in the color wheel define colors that are not printable (out of gamut colors). Clicking an out of gamut color automatically remaps this color to its closest equivalent within the gamut range.
- a) The position of the "input-center point" defines which color has to be changed. To avoid sudden changes, the colors around this center point are mapped to the colors around the center of the output color. You can move this "input-center point" to another position or click on a certain point in the selected area. The movement of this center point is limited by the edges of the two dimensions.
- b) The "output-center point" is disabled when you are selecting the input color.



- Luminance
- "From" area

■ "To" area

Color box

- c) The "input-center point" is disabled when you are selecting the output color.
- d) The "output-center point" can be clicked and dragged to a certain point to define the output color that the input color has to be corrected to. To alter the "output-center point", first switch the dialog to output-mode.

Use the two bars at the right-hand side of the color wheel to alter the luminance dimension. The left bar represents the luminance dimension of the selected input color, the right bar of the selected output color. The sliders in both bars can be moved up or down.

If you know which RGB or CMYK values define an input color, type the values for the color components in the numeric fields or use the arrows. The values are updated if the "input-center point" is changed position. If a new value is entered, the position of the "input-center point" in the color wheel also changes.

If you know which RGB or CMYK values define the output color, type the values for the color components in the numeric fields or use the arrows. The values are updated if the position of the "output-center point" is changed. If a new value is entered, the position of the "output-center point" in the color wheel also changes.

You can also drag the From values (the colored box) tot the To area or to one color in the To area.

You can always display the standard Apple color picker by double-clicking the color box of the input or output colors. In this color picker, you can define new output colors. When you click OK, the new color values are entered in the numeric fields in the lower part of the Selective Color Correction dialog box.

### Manipulating the color pair list

Creating a new empty color pair

Each time you pick up a color, an empty color pair is filled and a new empty color pair is created automatically.

Adding a color pair

Selecting the empty color pair adds a new color pair to the list. You can add up to ten pairs.

Note: Whenever the empty color pair is selected, the current mode is set to input mode and the preview is set so that the source selection is displayed.

Modifying a color pair

Select the color pair and pick up colors to alter the color information of the selected color pair.

 Creating a new color pair using an existing color pair

Duplicate the color pair by selecting it and dragging it to the blank space of the list. Now modify the duplicated color pair.

Replacing a color pair

To replace a color pair with the contents of another pair, select the color pair you want to keep and drag it onto the one you want to replace.

Deleting a color pair

Select and drag the color pair you want to delete to the trash icon in the Selective Color Correction dialog box. You can also delete a color pair by selecting it and clicking the trash icon. You can click Reset to permanently delete all color pairs and to clear the Selective Color Correction dialog box.

Showing the effect of a color pair

Select a color pair. You can see the effect on the preview image if the Selection checkbox is not selected. You can display the combined effect of all color pairs by clicking the checkmark icon.

## Descreen...

Note: See also Appendix B, "Overview of the Scanning Process".

Descreen helps to eliminate moiré patterns that may occur when you scan a screened (printed) reflective original. Most pictures that are printed on regular (non-photographic) paper are screened or dithered. Descreen can influence the sharpness of your image. To avoid <u>moiré</u>, it is recommended that you use a lower sharpness value together with Descreen.

- Note: The Descreen setting is not simulated in the preview image.
- Note: Descreen is not available for line-art and negative originals.



## **Descreen Dialog Box**

In this window you can enter a value if you know the exact <u>screen frequency</u> (expressed in lines per inch) that was used to reproduce your original.



Note: Using Descreen will make the scanning process slower due to the extra processing required. The scan resolution depends on the Descreen lpi and not on the selected resolution.

# **Sharpening**

Note: The result of sharpening is not displayed in the Preview scan phase.

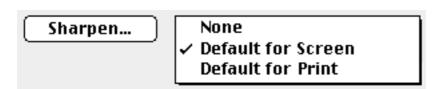
Sharpening can be used to enhance the apparent sharpness of an image. Sharpening searches out areas in the image where adjacent light-tone and darktone pixels meet. These areas appear as the edges of objects in the image. By lightening some of the light pixels and darkening some of the dark pixels, a greater contrast is achieved. This gives the edges a sharper appearance.

FotoLook 3.6 supports a Sharpening Wizard that automatically sets all the correct sharpening parameters for you. This wizard guarantees identical output results independent from the scanner, the resolution or the type of original. If however you want complete control over the sharpening process, you can also set each individual sharpening parameter yourself.

With the Sharpening Wizard you can either:

- choose one of the default settings,
- set an exact amount of sharpness or
- alter the advanced parameters that have an influence on sharpness

## **Default Settings**



If you want to sharpen your image without having to set all the different sharpening parameters, simply select a sharpness level in the Sharpen pop-up menu. You can choose between None, Default for Screen and Default for Print:

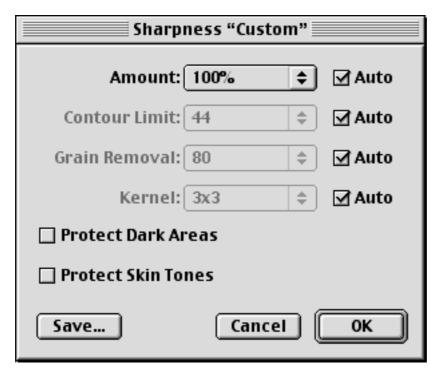
None if your image requires no sharpening

Default for for images to be used on screen, for example on CD-ROM or on the internet or when printing to a high resolution printer (inkjet with microdots)

Default for when scanning images to print on an offset press (classic screening)

Note: Grain or dust may be accentuated by sharpening. For very grainy black and white photos made with high-speed film, set the Sharpness to None.

# **Amount of Sharpness**



If the default sharpness settings are too general to suit your needs, you can set an exact amount of sharpness either in percent or in absolute values.

1. Click the Sharpen button.

The Sharpness dialog box appears.

- 2. Set the amount you prefer, either in percent or in more detailed absolute values.
  - amount in percent

With Auto check box enabled, you find the following values in the Amount pop-up menu:

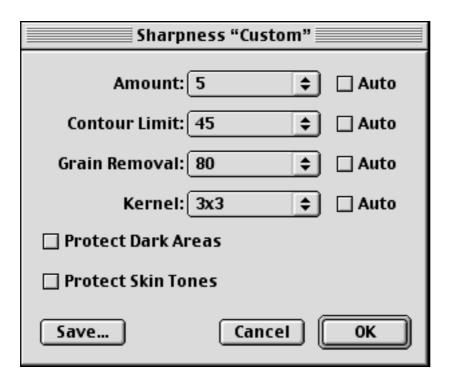
less	for sharpening less than 100%
100%	for default sharpening
more	for sharpening more than 100%
Other	you can set an exact amount of sharpness ranging from 0% (no sharpening) to 1000% (very high sharpening)

amount in absolute values

To set an amount of sharpness in absolute values yourself, you first have to deselect the Amount Auto check box to disable the Sharpening Wizard.

The values you see in the Amount pop-up menu depend on the resolution you have used for your scan.

#### **Advanced Parameters**



Several parameters have an influence on the sharpening process of an original. If you want complete control over the sharpness of your image, you will have to adjust one or more of these parameters. The advanced parameters are Contour Limit, Grain Removal, Kernel size and Protection of Dark Areas. To adjust them, do the following:

1. Click the Sharpen button.

The Sharpness dialog box appears.

2. Deselect all the Auto check boxes of the parameters you want to adjust.

The dimmed fields become active.

Contour Limit

When you sharpen an image, black and white contour lines will appear around edges of contrasting objects or areas in the image. This is caused by the sharpening process in which adjacent pixels around the edges are given more contrast. You can decrease this contrast by adjusting the Contour Limit parameter ranging from 0 to 100.

Note: Do not forget to deselect the Contour Limit Auto check box.

□ low contour limit value high contrast between adjacent pixels,

resulting in sharper edges (black or

white lines).

You typically use a low value for images containing objects (for example a car) or

if you prefer sharp edges in your

images.

high contour limit value low contrast between adjacent pixels, resulting in smoother edges (no black

lines).

You typically use a high value for images containing flat areas (for example human faces or landscapes) or if the edges in your scanned images are

too sharp.

Figure 1 shows the transition between two contrasting adjacent pixels without contour limit adjustment.

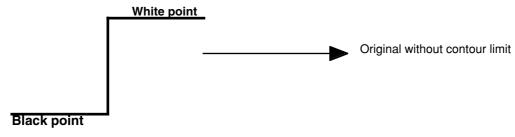


Figure 1

Figure 2 shows the effect of contour limit adjustment on the transition between two contrasting adjacent pixels. A low contour limit value (red line) results in a very contrasting transition between the adjacent pixels. A high contour limit value (green line) results in a less contrastive transition.

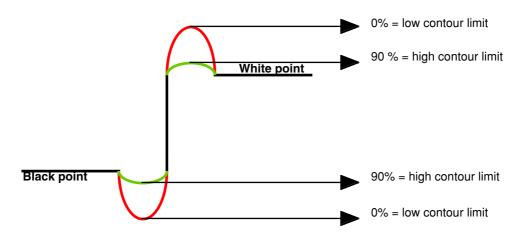


Figure 2

Note: Contour Limit has an influence on the overall sharpness of your image. A higher degree of contour limit results in a less sharp image.

#### Grain Removal

If you sharpen images containing dust particles or if you sharpen high speed film and 35 mm images, "noise" can appear in smooth or flat areas. To remove this noise, adjust the grain removal parameter ranging from 0 to 100.

- Note: Sharpness uses different settings for 35 mm slides. Selections smaller than 24 and 36 mm will use a different sharpness setting than larger selections.
- Note: Do not forget to deselect the Grain Removal Auto check box.
  - low grain removal value no noise will be removed
  - high grain removal value most noise will be removed (for example in human faces or in negatives)
  - Note: Grain removal has an influence on the overall sharpness of your image. A higher degree of grain removal results in a less sharp image.

#### Kernel

Kernel refers to the size of the matrix that is used for sharpening. The Kernel size is the number of pixels that is modified at contrasting edges of an image. A higher kernel size sharpens more of the pixels surrounding the edge, resulting in smoother edges.

Note: Do not forget to deselect the Kernel Auto check box.

3 x 3	for image resolution lower than the optical resolution of your scanner
5 x 5	for image resolution equal to the optical resolution of your scanner
7 x 7	for image resolution higher than the optical resolution of your scanner

#### Protect Dark Areas

If you apply sharpening to dark areas, the noise that is present in these areas is pronounced and may cause your image to deteriorate. Protect Dark Areas does not apply sharpening in dark areas to avoid this noise from appearing in your image.

## Protect Skin Tones

If you select Protect Skin tones, sharpness will not (or less) be applied to skin tones.

## Saving your Settings

After you have customized the parameters you can save the settings for later use:

- 1. Click Save in the Sharpen dialog Box.
  - A Save dialog box appears.
- 2. Type a name for your setting.
- 3. Click Save.

The setting will be saved. The name of the setting will appear in the Sharpen pop-up menu, below the default settings. For more information about where the settings are saved refer to <u>Appendix C - Where to Find Your User-Defined files</u>.

#### Information Field

When you are in Interactive or Production mode, the information on the Profiles Setup, the selected Film Type,...appears.

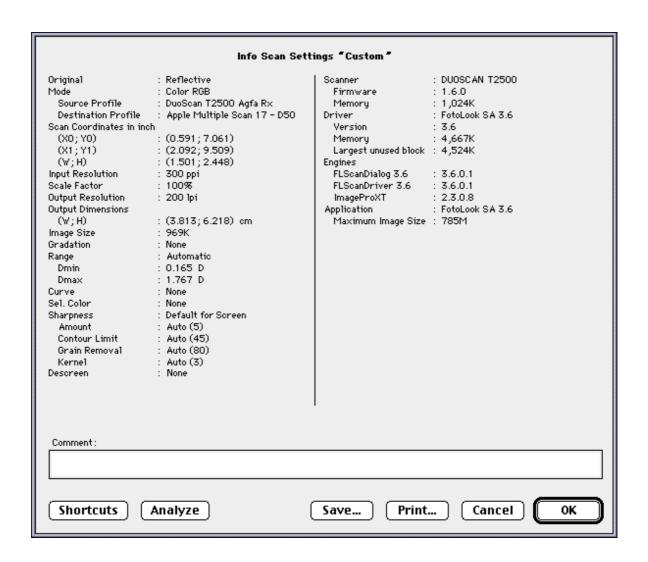
Source Profile : DuoScan T2500 Agfa Rx
 Destin. Profile : Apple Multiple Scan 17 - D50

#### Info

Info

Displays the Info dialog box with the current settings: your Agfa scanner model, its internal software version and its memory, the FotoLook software version, the application you are using, the maximum image size you can capture.

## **Info Dialog Box**



- Comment Enter text (up to 255 characters) that is printed at the top of the page.
- Shortcuts Opens a dialog box containing a brief description of all the FotoLook shortcut keys. In <u>Appendix A</u> you will find the list of shortcuts.
- Analyze Generates a report about the configuration.
- Save... Saves the information in a simple text file. You can send this file by modem for technical support.
- Print... Makes a printout of all the information contained in the Info dialog box.

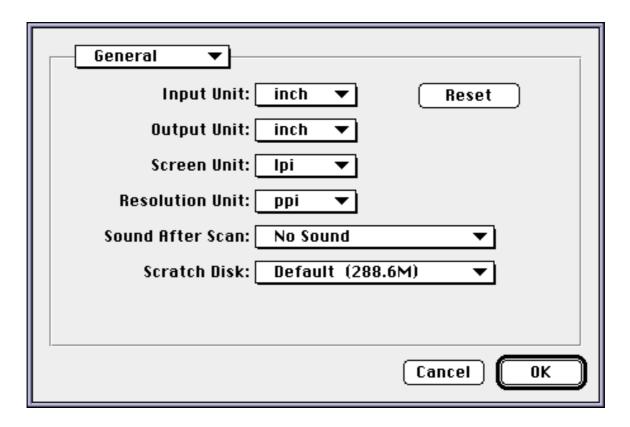
# **Options**

Options...

Displays the <u>General</u>, <u>Settings</u> or <u>Work Flow</u> dialog box.

#### General

General displays a dialog box where you can set general FotoLook preferences.



Input Unit

To choose which unit to be used to show the width and height of the input selection in the image area and in the Res./Size dialog box.

■ Output Unit To select the required output unit as displayed in the Res./Size dialog box.

Screen Unit To select lines per inch (lpi) or lines per centimeter (lpcm) as the measurement unit for the screen ruling for Halftone Devices.

■ Resolution Unit To select pixels per inch (ppi) or pixels per centimeter (ppcm) as the measurement unit for the resolution.

Sound After Scan To choose the sound that will mark the end of a scan operation. You can select any sound that is available in the system.

Scratch disk

For processing some types of color images and rotations, FotoLook requires temporary disk space on a scratch disk. Select a disk that has enough free space. FotoLook needs about the same temporary disk space as the size of the image.

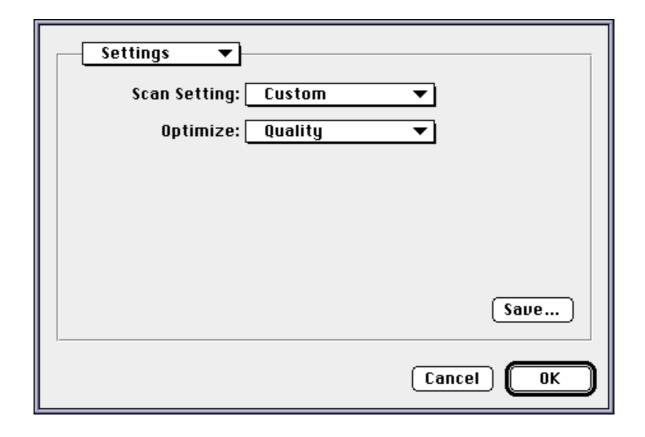
Reset

To set the preferences to their default values.

Note: Because of the lower performance it is less advisable to use virtual memory on a server or on a removable disk. If possible select a different scratch volume than the one used for Photoshop. Photoshop needs about three times the image size as virtual memory to store the image.

## Settings

Settings displays a dialog box where you can define which scan settings to use as a default. A setting consists of your selections for each of the options in the main and supplementary dialog boxes that influence the scanned image. You can add a setting to the pop-up menu. In FotoLook you can import a setting from a settings file of another FotoLook driver by copying it to the correct folder.



Scan Setting

To select predefined settings (Default) to apply to your scan. The default settings can be used to reset the scan parameters. The Custom settings contain the settings used in your last scan.

Click Save to add user-defined settings. These settings are provided by a numeric command key. Up to 9 command keys can be created automatically.

Optimize

In some situations you may want to make a lot of scans as quickly as possible. In other situations you may want to scan at the highest possible quality. The required quality of the scanned image determines the scanner speed. High quality entails low speed, reduced quality entails high speed. Optimize allows you to choose between different modes to satisfy your requirements.

Speed

When you select Speed, the scanner will perform an elementary calibration. This reduces the scanning time considerably.

Quality

When you select Quality, the scanner performs a full calibration of the scanner.

Best Quality

Best Quality enables the image processing at full bit depth of the scanner, avoiding artefacts like posterization with steep curves.

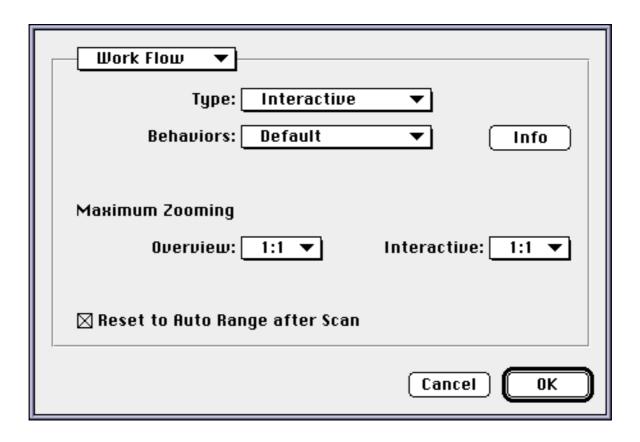
Save

To save a setting to a settings file. Enter the name under which you want to save the setting and click Save. The name is added to the Scan Setting pop-up menu. If there is already a setting with the name that you have entered, Replace is enabled and Save is dimmed.

Settings are stored in the <u>Settings folder</u> for <your scanner>. For more information about where the settings are saved refer to <u>Appendix C - Where to Find Your User-Defined files</u>.

#### **Work Flow**

In the Work Flow dialog box you can choose which type of work flow (<u>Production</u> or <u>Interactive</u>) to use.



- Type
- Select the type of work flow that you prefer to work in. Production mode is mostly used to scan a lot of originals as quickly as possible.
- In the main dialog box, you can toggle between Production and Interactive mode by holding down the Command key while pressing D.
- Behaviors

Select predefined parameters that correspond best to your normal way of working. To receive more information about the selected Behaviors, click Info.

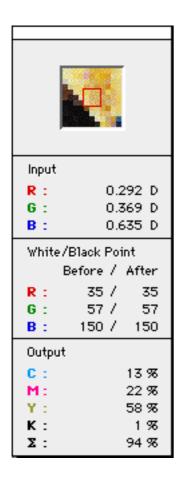
Maximum Zooming

Before you begin an overview or preview scan, you can choose a zooming factor in the Maximum Zooming pop-up menu. A higher zooming factor allows you to zoom in on the preview image without loss of information. The higher the zooming factor, the longer it takes to create the preview image and the more memory is needed.

Reset to Auto
Range after
Scan

Select this checkbox to reset the Range always to Automatic after a scan. This to avoid applying previous range settings to a new image.

## Floating Palette



As you move the cursor over the preview image, the floating palette displays RGB and CMYK color values. The information that you find in the floating palette depends on:

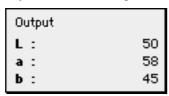
- The color mode you are working in.
  RGB color values appear if you are working in <u>Color RGB</u> mode.
  CMYK color values appear if you are working in <u>Color CMYK</u> mode.
- The Profile set-up in the <u>Profile Setup</u> dialog box.

The floating palette can display Input, Before/After, and Output values:

- ☐ The Input values are always expressed in scanner RGB densities (Source).
- ☐ The Before/ After values are expressed in the Edit space units.

The Output values are expressed in the Read-out space (usually Destination).

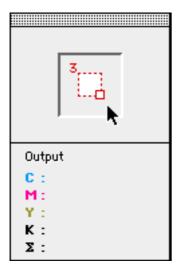
If you are working in Lab mode, the Read-out space displays Lab values.



- The level of editing.
  - □ FotoLook main dialog box (no editing).
  - Range dialog box (input editing).
  - Curve Editor and Selective Color Correction dialog box (output editing).
- Note: In Overview mode, the floating palette displays no color values. You can adjust the sample size of the pixels in the preview image.

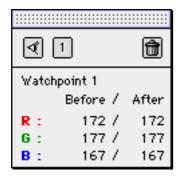
## Adjusting the Sample Size

As you move the cursor over your preview image, the pixel values are displayed in the floating palette. In the sample area of the floating palette, you can change the sample size. This can be useful when selecting and measuring specific points in the preview image. Drag the cursor over the sample area to display this tool.



## **Watchpoint Window**

The Watchpoint palette allows you to select up to three static points in the image. Use these points to display the most important color selections as you make your changes. Every time the preview image is changed due to some user interaction, the values in the Watchpoint window are updated.



You can create a new watchpoint by clicking the watchpoint icon and selecting a point in the preview image.

A new watchpoint is added in the preview image and in the Watchpoint palette.



You can remove a watchpoint by selecting the corresponding number in the palette and by clicking the Trash icon. You can also drag the watchpoint button onto the Trash.

Note: The Watchpoint window is only visible in Interactive mode.

For each watchpoint and each color a Before and After value is displayed. The Before value is fixed and is set at the moment you create the watchpoint. The After value is not fixed and equals the Before value after applying all changes that occurred since the creation of the watchpoint.

You can reset the Before value to the After value by clicking on the corresponding button at the top of the watchpoint window.

## **Rotation/Mirror**



You can rotate or mirror the image. Click this button to display the Rotation dialog box. The number of possibilities depends on the scanning application (SA or PS). A small F symbol is added to the thumbnails to visualize a vertical or horizontal flipping.



## Zoom



To zoom in on the selected area in the image area. The Scan Area popup menu is set to Custom, which is the size of your selection.



To zoom out on the selected area in the image area. The dimensions of Custom are used until you zoom out.

In the <u>Options > Work Flow</u> dialog box you can set a Max. Zooming factor to zoom in or out without the occurrence of pixelization in the image area.

Note: Both zooming buttons are disabled if the selection covers the full area of the image area.

## **Preview Position**



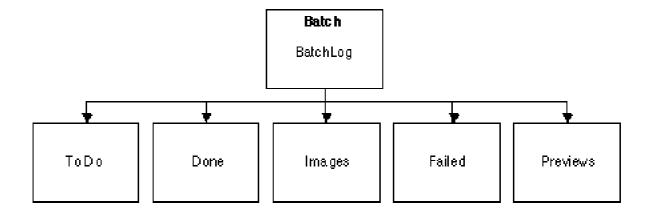
Indicates the area that is used by the preview image in the total image area. To select the total image area, double-click the Preview Position tool.

## **Batch Scanning**

FotoLook SA allows you to scan in batch mode. Batch scanning is the ability to scan multiple originals in one operation, perform separate prescan adjustments on each original, and create separate files for each original.

Before you choose New from the Batch menu, choose Preferences... from the Batch menu to specify the batch folder. This folder is used to permanently store all the scan settings.

If you did not select a batch folder, FotoLook creates a <u>default Batch folder</u>.



Batch

After a batch scan is executed the settings are distributed over the To Do, Done, and Failed folders inside the batch folder. Normally, the To Do folder remains empty. The images are stored in the folder Images and the preview images in the folder Previews. You can also postpone the batch scanning execution and store the settings for later execution.

BatchLog

After execution you can consult the Batch Log file by choosing 'Show Log' from the Batch menu. This file contains information about the scan operation. For each image, the name, the time, and date that scanning started, the format in which the image was saved, and the time that was needed for scanning is displayed. If an error occurred during scanning, you find the detailed procedural information.

To Do

All the scan settings of the different scans in a batch, are grouped in this folder. Each time a scan is executed, the settings are moved to the <u>Done</u> folder. When all the scans are completed, the To Do folder becomes empty. After interrupting the scanning process this folder will contain the scan settings, waiting to be executed.

Done

After a scan is completed, the Done folder contains the settings of the images that were successfully scanned. To execute these settings again, you can drag the settings out of the Done folder onto the <a href="To Do">To Do</a> folder and then drag the batch folder onto the FotoLook SA icon.

Failed

If a scan has failed processing, the scan setting appears in this folder.

Images

After a scan is completed, the images or aliases (after using More...) of the images are placed in the Images folder.

Previews

In the Preferences dialog box, you can ensure that FotoLook keeps all the previews in the same folder. When executing a scan again, the correct preview is displayed in the image area.

# Chapter 2 — Profile Setup

About Color Management

What is ColorTune

Calibrating your Monitor

Mac OS 8.6 and 9.1

Mac OS X

Profile Setup on System Level

ColorSync Profiles for Standard Devices (Displays)

ColorSync Profiles for Documents

Profile Setup in FotoLook

Color Mode RGB - CMYK - Lab

Gray-Scale Mode

Profile Setup in Photoshop

Photoshop 6.0

Photoshop 5.0 and 5.5

Photoshop 5.0 LE

## **About Color Management**

Color management is a system ensuring color fidelity across input and output devices, ensuring that the color reproduction in the final printed result is faithful to the original object. The difficulty in controlling color rendition throughout the entire production process is due to the varying characteristics of the media. For instance, the native "color space" of the scanner might be quite different from a particular display. Displays can also vary radically from each other, and the final output device uses subtractive (CMYK) rather than additive color (RGB). For device independent output, the Lab mode is available.

Another problem in adequate color conversion concerns color gamut. Color gamut is the range of colors that can be represented by a given device or media. Each device produces a unique color gamut, even when correctly calibrated to the manufacturer's specifications.

## What is ColorTune

ColorTune, Agfa's own color management software, takes care of the variations caused by the different devices by using Profiles. Such a Profile contains an accurate description of the characteristics of each device.

These Profiles are then used to modify the colors in an image as it is passed from one device to the next to ensure the result matches the original. The process of making unique device Profiles is called characterization. You can do this with ColorTune.

ColorTune offers you different tools to work with Profiles:

- creation and editing of customized Profiles with the ColorTune Profile application.
- converting and previewing images from one color space to another color space with ColorTune Preview application
- converting images and embedding Profiles in the images with ColorTune Batch application
- Note: In this manual we only describe ColorTune in FotoLook. For using ColorTune with Photoshop, please refer to your ColorTune manual.

## **Calibrating your Monitor**

When examining the quality of images displayed on a monitor, various attributes must be considered: the tone of the image (contrast, brightness), the color, the sharpness, and so on. To ensure consistency in tone and color, you must calibrate the monitor and characterize it as part of a color production system. You characterize a monitor by giving it an appropriate color gamut Profile. It is important however, to use a monitor Profile that has a monitor setting (gamma, color temperature) similar to the one set by the application software and the monitor calibration tools.

You can calibrate your monitor using Adobe Gamma or ColorSync. If want to calibrate your monitor with Adobe Gamma, refer to the Adobe Gamma documentation. If you want to calibrate your monitor using ColorSync, follow the instructions below. If you don't want to calibrate your monitor, make sure that you have selected the correct profile.

Note: The calibration workflow depends on the version of your Monitors & Sound control panel.

#### Mac OS 8.6 and 9.1

 In the Apple menu, go to Control Panels and open the Monitors (or Monitors & Sound) panel.

The Monitors (or Monitors & Sound) panel appears.

- 2. Click the Color button.
- 3. Click Calibrate and follow the instructions on your screen.

You can now adjust the settings for calibrating your monitor. The settings can vary according to your Monitors & Sound control panel version. Go to instruction 4 for more information about the settings.

#### Mac OS X

1. In the Apple menu, click System Preferences.

The System Preferences window appears.

2. Click Displays.

The Displays pane appears.

Select the Color tab, click Calibrate and follow the instructions on screen.

You can now adjust the settings for calibrating your monitor. The settings can vary according to your Monitors & Sound control panel version.

4. Adjust the settings for calibrating your monitor.

Brightness and Contrast For optimal calibration you set a high contrast and an intermediate brightness.

Gamma

Gamma defines the color contrast of your monitor. Generally you can choose between gamma 1.0, 1.8 (standard gamma for Macintosh monitors) and 2.2 (mainly for television and pc compatibility).

Monitor color characteristics Color characteristics define the range of colors displayed on your screen. By selecting your type of monitor, color characteristics are set for you automatically

White point

The white point determines the "warmth" or "coolness" of white:

- D50: warm yellowish lighting.
- D65 (6500): cooler. This is the equivalent to midday sunlight. This is the standard for working with graphics.
- 9300: coolest indoor lighting. This is the default white point of most monitors and televisions.
- 5. Assign a name to the settings and create the ColorSync Profile.

The ColorSync Profile will be displayed in the Colorsync pane as your System Profile (Mac OS 8.6), and as your Display Profile in Profiles for Standard Devices (Mac OS 9.X and Mac OS X).

Note: In some control panels you first have to save the settings and then export them as a ColorSync Profile.

## **Profile Setup on System Level**

In FotoLook you can capture images and simultaneously convert their color gamuts for output to specific devices (for example monitors or printers). This conversion is based on the use of ColorSync Profiles.

In the Monitors control panel you set a ColorSync Profile on system level. This allows you to select a monitor Profile from within any application or driver supporting color management.

To set a monitor Profile on system level, do the following:

## ColorSync Profiles for Standard Devices (Displays)

## Mac OS 8.6 and Mac OS 9.1 (ColorSync 2.5/3.0)

1. In the Apple menu, go to Control Panels and open the Monitors (or Monitors & Sound) panel.

The Monitors (or Monitors and Sound) panel appears.

2. Click Colors and choose your Profile in the ColorSync Profile menu.

Your Profile is now set on system level and can be selected from within FotoLook, Photoshop or any other application that supports ColorSync.

#### Mac OS X (ColorSync 3.0)

- Note: If you calibrated your monitor before, the correct settings are probably already applied.
- 1. In the Apple menu, go to System Preferences and open ColorSync.

The ColorSync window appears.

- 2. Select Profiles for Standard Devices and choose your Profile in the Display Profile pop-up menu.
- 3. Close the ColorSync window.

A ColorSync Save As window appears.

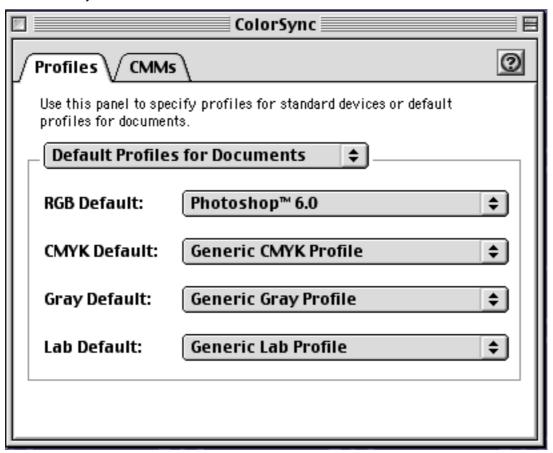
4. Enter the name of the ColorSync workflow and click Save.

Your Profile is now set on system level and can be selected from within FotoLook, Photoshop or any other application that supports ColorSync.

## **ColorSync Profiles for Documents**

FotoLook 3.6 also supports the default profiles for the different modes that can be set in the ColorSync window (Default Profiles for Documents). These default profiles are suitable for RBG and CMYK mode. All applications that support ColorSync will use these "System wide" settings.

Note: To use the default profiles in gray-scale and Lab mode, you need ColorSync 2.6.



## **Profile Setup in FotoLook**

Profile Setup options vary according to the color mode chosen (RGB, CMYK, Lab or Gray-Scale).

For more information on profile setup in Gray-Scale mode, refer to <u>Gray-Scale Mode</u>.

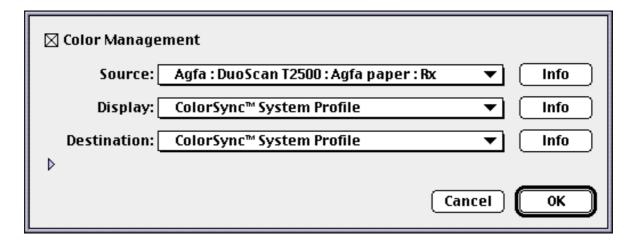
#### Color Mode RGB - CMYK - Lab

The Profiles that are available in the pop-up menus depend on:

- the mode (Color RGB, Color CMYK or Color Lab) you have selected,
- your selection of Original (Reflective, Transparent, or Negative).

#### How to Select the Profile:

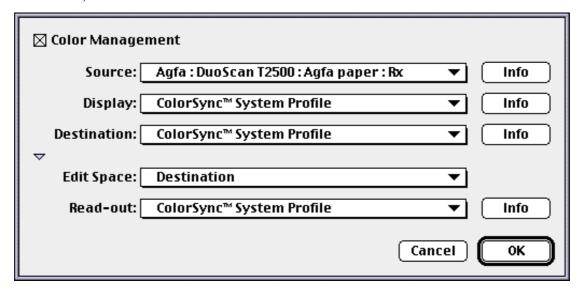
- 1. Open FotoLook.
- 2. Choose Color RGB, Color CMYK or Color Lab from the Mode pop-up menu.
- Click the Profile icon
   The Profile Setup dialog box appears.



- Note: In CMYK and Lab Color mode, no Color Management checkbox is available.
- 4. From the Source pop-up menu, select the Profile that matches your scanner and original type.

It is recommended that you create a Profile for your own scanner. Please refer to the ColorTune manual for creating Profiles.

- Note: The Source Profile depends on the input device and on the photographic material that you are scanning. Select the Source Profile for Agfa, Fuji or Kodak depending on the manufacturer of the original. It is recommended to create your own profile based on an IT8 of the manufacturer. Contact the manufacturer to obtain an IT8.7/1 (Tx) or IT8.7/2 Rx) target. You can download the reference file that matches your IT8 target from our support site: <a href="http://support.agfa.com">http://support.agfa.com</a>. See also How to Scan an IT8.
- From the Display pop-up menu, select ColorSync System Profile.
   FotoLook now uses the Profile you have set as System Profile in the Monitors control panel.
- 6. From the Destination pop-up menu, select the Profile of the final output device for your images. This could be a printing device (RGB, CMYK), or a monitor (RGB mode) for computer-based presentations. You can also select Lab mode for device independent output.
  When you define an RGB or CMYK printer as your final output device, the
  - When you define an RGB or CMYK printer as your final output device, the scanned image is converted to match its specific color gamut. An image that has been converted to the color gamut of a printer in this way is not displayed accurately on a monitor outside FotoLook. Please refer to your Photoshop manual for the use of Profiles to create CMYK files that can be correctly viewed on an RGB monitor in Photoshop.
  - Note: Click Info to check if the Profiles were created in the correct conditions.
  - Note: Embed your profiles if you want your images to be displayed and printed correctly by applications that support embedded profiles. Some applications may give a warning if the embedded profile is different from their default profile. Refer to <a href="Profile Mismatch">Profile Mismatch</a> for more information.
- If you want to control the color space in which you want to edit the image or the read-out values, click the triangle.
   If not, click OK.



- 8. Specify the Edit space and Read-out space.
- 9. Click OK.

#### How to Scan an IT8

Click the Profile icon



The Profile Setup dialog box appears.

- Clear the Color Management check box in the Color Profiles dialog box. 2.
- 3. Select None in the Gradation pop-up menu.
- Note: Set Dmax to the highest value allowed in Range to avoid problems when scanning Rx targets.
- 4. Select None in the Curves pop-up menu.
- 5. Select None in the Sharpen pop-up menu.
- 6. Select None in the Sel.Color pop-up menu.

#### **Gray-Scale Mode**

In order to display images correctly in gray-scale mode, you need to apply a gamma compensation. In order to print an image correctly on a web offset press, you need to adjust the dot gain and dot range of images.

#### **Dot Gain Correction**

Gray-Scale images can be adjusted for the dot gain and limited dot range of the press. Consult your printer to obtain the proper values for the selected paper type. A dot gain of 20%, a minimum printable dot of 3% and a maximum printable dot of 97% are good defaults for printing on coated paper.

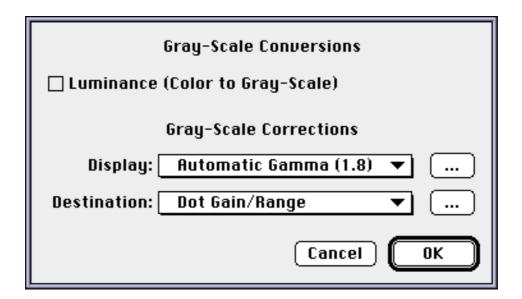
#### Overview Scan Phase

- Place the original on the scanner.
- Open FotoLook.
- 3. From the Original pop-up menu, choose the type of original you mounted.
  - Note: If scanning a transparent original, make sure Scanner Default is active in the Transparency Gamma window.
- 4. From the Scan Area pop-up menu, choose Max. Area.
- From the Mode pop-up menu, choose Gray-Scale. 5.
- 6. Click Overview in the lower part of the FotoLook dialog box.
  - A low-resolution gray-scale scan is created.
- 7. Select the area to preview in the image area.
- 8. Click Preview in the lower part of the FotoLook dialog box.
  - A scan is done.

#### Preview Scan Phase

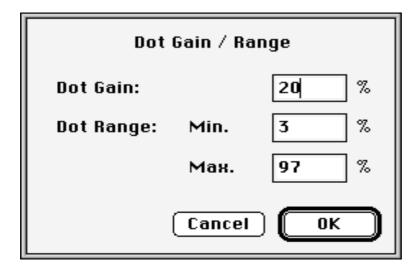
1. Click ....

You find this button next to the Mode pop-up menu.
The Gray-Scale Conversions and Corrections dialog box is displayed.



- 2. From the Display pop-up menu, choose Automatic Gamma.
- 3. From the Destination pop-up menu, choose Dot Gain/Range and click

The Dot Gain/Range dialog box appears.



Type the values that your printer recommends for Dot Gain and Dot Range.
 The finished scanned images are adjusted to those values.

You can fill in the Dot Range minimum and maximum value by using the recommended minimum and maximum printable dot. When choosing Automatic from the Range pop-up menu, all gray-scale values between 0% and 100% are automatically mapped to the new Dot Range. This method assures that all parts of your images are printed correctly.

Use the <u>White Point and Black Point tools in the Range dialog box</u> to specify which parts of the image need to be remapped to the required dot range percentages.

Note: Embed your profiles if you want your images to be displayed and printed correctly by applications that support embedded profiles. Some applications may give a warning if the embedded profile is different from their default profile. Refer to <a href="Profile Mismatch">Profile Mismatch</a> for more information.

#### ColorSync Default Gray Profile

When choosing ColorSync Default Gray Profile as a destination, all the images that compensate Dot Gain/Range will be displayed correctly.

Note: Embed your profiles if you want your images to be displayed and printed correctly by applications that support embedded profiles. Some applications may give a warning if the embedded profile is different from their default profile. Refer to <a href="Profile Mismatch">Profile Mismatch</a> for more information.

#### Gamma Correction

Most displays have a gamma higher than 1.0 and need a gamma compensation to display images correctly (not too dark). This compensation can be done by the application when it is displaying the images (application display correction) or by adjusting the images themselves (image correction). It is very important not to combine both methods as this results in the image becoming too bright or too dark. Use image correction if you do not know which application will display the images later. The default gamma used in most systems is 1.8 (Mac) or 2.2 (World Wide Web and Windows).

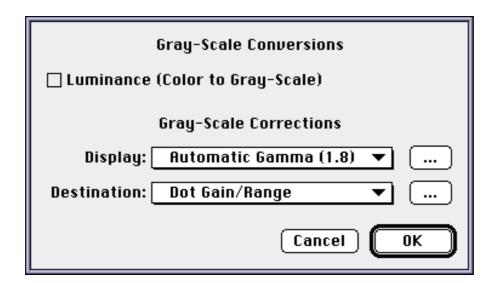
#### Overview Scan Phase

Repeat the instructions Dot Gain correction: Overview Scan Phase.

#### Preview Scan Phase

1. Click ......

You find this button next to the Mode pop-up menu.
The <u>Gray-Scale Conversions and Corrections</u> dialog box is displayed.



2. Choose Automatic Gamma from the Display pop-up menu.

The gamma of the preview image is now adapted to the display gamma.

- 3. Choose the proper gamma from the <u>Destination</u> pop-up menu.
  - You can use Automatic Gamma if the images will be displayed on your system only.
- Note: Embed your profiles if you want your images to be displayed and printed correctly by applications that support embedded profiles. Some applications may give a warning if the embedded profile is different from their default profile. Refer to <a href="Profile Mismatch">Profile Mismatch</a> for more information.

## **Profile Setup in Photoshop**

Profile Setup preferences vary according to your Photoshop version: version 6.0, 5.x or 5.0 LE.

## Photoshop 6.0

- 1. Open Adobe Photoshop.
- 2. Choose Color Settings from the Edit menu.
  - The Color Settings window appears.
- 3. Select the same RGB and CMYK profiles as the profiles that you use in FotoLook.
  - Note: Using the ColorSync workflow will automatically synchronize the profiles between your applications. Refer to ColorSync Profiles for Documents for more information.
- 4. In Gray-Scale mode: If you want to display the images on your monitor:
  - Choose Gamma 1.8 to display the images on your Macintosh.
  - □ Choose Gamma 2.2 to display the images on your PC or if you want to place the images on the Internet.

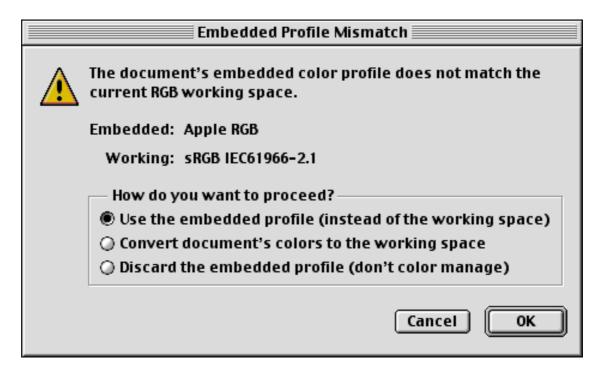
-or-

If you want to use your images for offset printing:

- Enter the dot gain and the range depending on your output device and save the profile.
  - Note: Selecting the new profile in the ColorSync workflow will automatically synchronize the profiles between your applications.
- Choose your own Gray Profile if you have already created one.
- 5. Select Preview to display a preview of your changes.
- 6. Click OK.
- Note: You also have to change these settings when you are scanning with the Fotolook PS plugin.

#### **Profile Mismatch**

Embed your profiles in FotoLook if you want your images to be displayed and printed correctly by applications that support embedded profiles. Some applications may give a warning if the embedded profile is different from their default profile (working space).



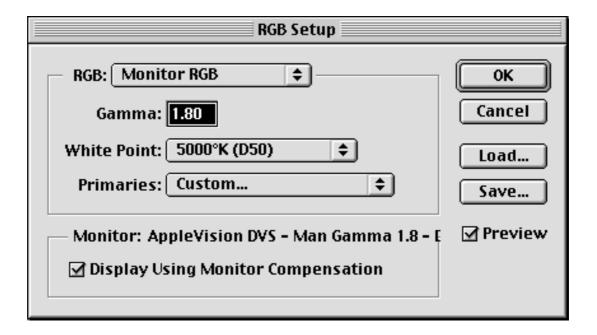
- We recommend that you select "Use the embedded profile (instead of the working space)" to avoid extra conversions.
- 2. Click OK.

The colors will match even if the profile setup was different.

- Note: If you want to avoid profile mismatches in the future, select the proper profile or convert the image to the internal working space. A profile mismatch will not occur if the Destination Profile (or Gray-Scale conversion) in FotoLook is the same as the profile used in Photoshop.
- Note: For more information, refer to <u>Setting Batch Preferences</u> in Chapter 5.

## Photoshop 5.0 and 5.5

- 1. Open Adobe Photoshop.
- 2. Choose RGB Setup from the Color Setting submenu from the File menu.
  The RGB Setup dialog box appears:



3. Choose Monitor RGB from the RGB pop-up menu if you want to use the images on your computer.

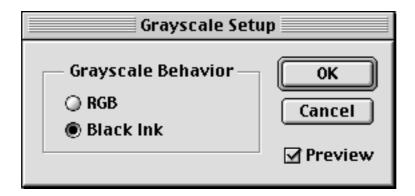
By choosing Monitor RGB, Photoshop uses the system Profile you have set in the Monitors control panel.

Do not change any of the other settings.

- Note: If you want to exchange images with other computers, we recommend that you choose Apple RGB from the RGB pop-up menu.
- 4. Click OK.
- Note: To compensate for dot gain and gamma in gray-scale images and to output gray-scale images accurately, you can specify dot gain in FotoLook. Photoshop 5.x allows you to set up your monitor to display the expected dot gain and to compensate for the monitor gamma. Set up your monitor before starting to work with FotoLook. This control does not interfere when displaying color images.
- Choose CMYK Setup from the Color Setting submenu from the File menu.
   The CMYK Setup dialog box appears.
- 6. Select ICC and choose the preferred profile.
  - Note: Make sure to select the same profile as Destination in FotoLook.

- 7. Click OK.
- 8. Choose Grayscale Setup from the Color Setting submenu from the File menu.

The Grayscale Setup dialog box appears.



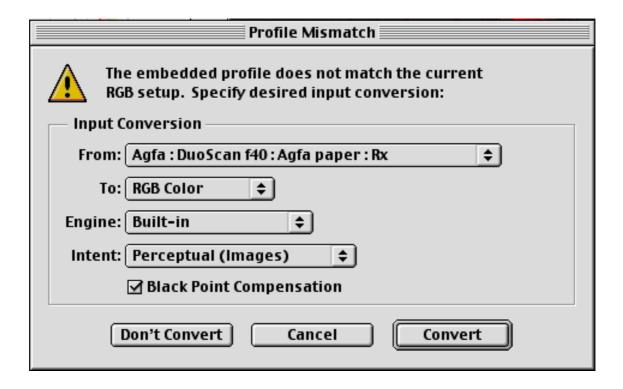
- 9. Select RGB if you want to display the images on your monitor.
  - Note: Make sure to select Automatic Gamma as Destination in FotoLook.
     -Or-

Select Black Ink if you want to use the images for offset printing.

- Note: Enter the dot gain and the range manually in FotoLook depending on your output device.
- 10. Select Preview to display a preview of your changes.
  - Note: You also have to change these settings when you are scanning with the <u>FotoLook PS</u> plugin.

#### **Profile Mismatch**

Embed your profiles in FotoLook if you want your images to be displayed and printed correctly by applications that support embedded profiles. Some applications may give a warning if the embedded profile is different from their default profile.



- Click Convert if you want the colors to match the setup in FotoLook.
- Note: If you want to avoid profile mismatches in the future, select the proper profile or convert the image to the internal color space. A profile mismatch will not occur if the Destination Profile (or Gray-Scale conversion) in FotoLook is the same as the profile used in Photoshop. If a Profile Mismatch does occur, click Convert. The colors will match even if the profile setup was different.
- Note: For more information, refer to **Setting Batch Preferences** in Chapter 5.

## Photoshop 5.0 LE

Photoshop 5.0 LE doesn't support embedded profiles. To get optimal results you need to set the Destination Profile in FotoLook to Apple RGB for color mode and Gamma 1.8 for Gray-Scale mode.

- 1. Open FotoLook.
- 2. From the Mode pop-up menu select Color RGB.
- 3. Click ....

The Profile setup dialog box appears.

- 4. Select Apple RGB as Destination.
- 5. Click OK.
- 6. From the Mode pop-up menu select Gray-Scale.
- 7. Click ....

The Profile setup dialog box appears.

- 8. Select Gamma 1.8 as Destination.
- 9. Click OK.
- Note: You also have to change these settings when you are scanning with the <a href="FotoLook PS">FotoLook PS</a> plugin.

# **Chapter 3 — Scanning Reflective and Transparent Originals**

Reflective originals can be scanned using the reflective mode in the FotoLook scanner driver.

Transparent originals can be scanned using the transparent mode in the FotoLook scanner driver.

In Interactive Mode

Preview Scan Phase

Final Scan Phase

In Production Mode

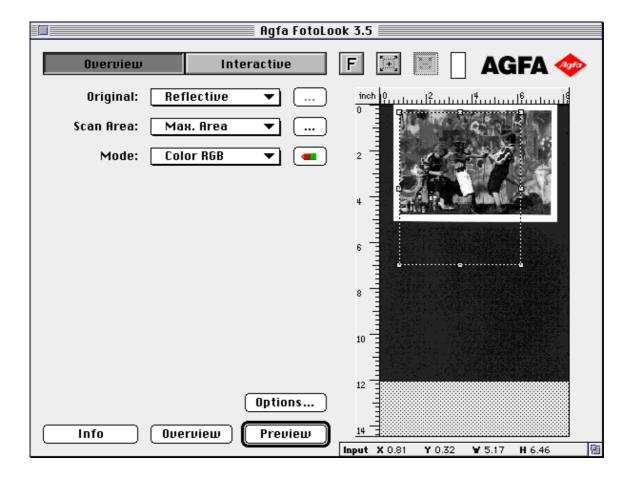
Overview Scan Phase

Final Scan Phase

#### In Interactive Mode

- 1. Put the reflective or transparent original on the scanner.
- 2. Open FotoLook.

The FotoLook dialog box appears.



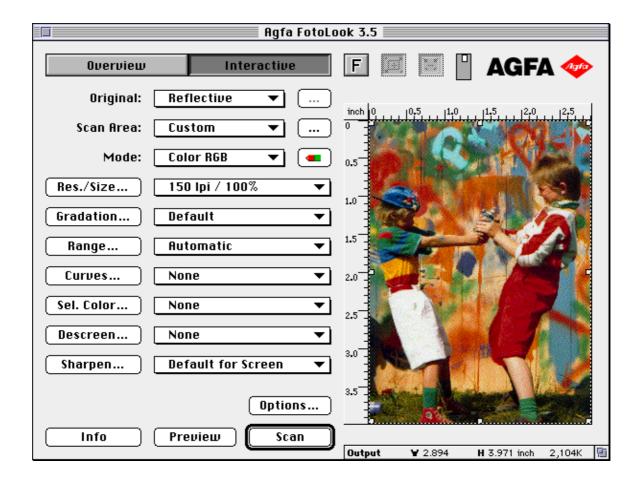
- 3. From the Original pop-up menu, choose Reflective or Transparent.
  - Note: If scanning a transparent original, make sure <u>Scanner Default</u> is on in the <u>Transparency Gamma</u> window.
- 4. From the Scan Area pop-up menu, choose Max. Area.
- 5. From the Mode pop-up menu, choose Color RGB.
  - Note: If you want to do a Profile Setup, see <u>Chapter 2, "Profile Setup"</u>.
- 6. Click Overview in the lower part of the FotoLook dialog box.
  - The scanner quickly performs a low-resolution gray-scale scan of the entire glass plate. The preview image is displayed in the image area in the FotoLook dialog box.
- 7. Select the area for scanning by manipulating the selection rectangle within the image area.

Leave a space between the selection rectangle and the edges of your image. In the Preview scan phase you will refine your selection.

8. Click Preview.

The preview image appears in the image are. You can now work interactively on your image.

#### **Preview Scan Phase**



- 1. Refine your selection by manipulating the selection rectangle within the image area.
- 2. Click Res./Size....

The Res./Size dialog box appears.



- 3. Click the "fixed scale" control icon.
- 4. Change the Scaling factor if necessary.
- 5. From the Mode pop-up menu, choose Input, Halftone Device or Contone Device.

6. From the Resolution pop-up menu, choose the required resolution.

This selection overrides the resolution in the pop-up menu at the highest level in the FotoLook window. Use this pop-up menu if you have already chosen between Input, Halftone, and Contone.

- 7. Click OK.
- 8. From the <u>Gradation pop-up menu, choose Default.</u>

Gradation curves are not available for negative or line-art originals.

9. From the Range pop-up menu, choose Automatic.

You can modify the range manually by setting the white and black point or neutral point in the <u>Range dialog box</u>. Therefore, you have to click Range....

- 10. If required, you can apply a tone curve to the scanned image.
- 11. If required, you can apply selective color correction.
- 12. From the <u>Descreen</u> pop-up menu, choose None.
- 13. From the **Sharpen** pop-up menu, choose Low.

#### Final Scan Phase

Click Scan.

If you are working in FotoLook SA, a Save As dialog box appears in which you have to specify the format for your image. Choose TIFF, PICT, EPS, JPEG or DCS and save the scanned image. You can edit your image in another application such as Adobe Photoshop.

If you are working in FotoLook PS, your image will appear in your image editing application.

## In Production Mode

- 1. Put the reflective or transparent original on the scanner.
- 2. Open FotoLook.

The FotoLook dialog box appears.

#### **Overview Scan Phase**

1. Hold down the Command key while pressing D to toggle between Interactive mode and Production mode. Make sure you are in Production mode.



- 2. From the Original pop-up menu, choose Reflective or Transparent.
  - Note: If scanning a transparent original, make sure Scanner Default is on in the <u>Transparency Gamma</u> window.
- 3. From the <u>Scan Area</u> pop-up menu, choose Max. Area.
- 4. From the Mode pop-up menu, choose Color RGB.

- Note: If you want to do a Profile Setup, see <a href="Chapter 2">Chapter 2</a>, "Profile Setup".
- 5. Click Overview in the lower part of the FotoLook dialog box.

The scanner quickly performs a low-resolution gray-scale scan of the entire glass plate. The preview image is displayed in the image area in the FotoLook dialog box.

- 6. Select the area for scanning by manipulating the selection rectangle within the image area.
- 7. Click Res./Size....

The Res./Size dialog box appears.



- 8. Click the "fixed scale" control icon.
- 9. Change the Scaling factor if necessary.
- From the Mode pop-up menu, choose Input, Halftone Device or Contone Device.
- 11. From the Resolution pop-up menu, choose the required resolution.

This selection overrides the resolution in the pop-up menu at the highest level in the FotoLook window. Use this pop-up menu if you have already chosen between Input, Halftone, and Contone.

- 12. Click OK.
- From the <u>Gradation</u> pop-up menu, choose Default.
   Gradation curves are not available for negative or line-art originals.
- 14. From the Range pop-up menu, choose Automatic.
- 15. From the <u>Curves</u> pop-up menu, choose None.
- 16. From the Sel. Color pop-up menu, choose None.
- 17. From the <u>Descreen</u> pop-up menu, choose None.
- 18. From the <u>Sharpen</u> pop-up menu, choose Low.

#### Final Scan Phase

Click Scan.

If you are working in FotoLook SA, a Save As dialog box appears in which you have to specify the format for your image. Choose TIFF, PICT, EPS, JPEG or DCS and save the scanned image. You can edit your image in another application such as Adobe Photoshop.

If you are working in FotoLook PS, your image will appear in your image editing application.

# **Chapter 4 — Scanning Negative Originals**

Negative originals can be scanned using the negative mode in the FotoLook scanner driver. The negative scanning algorithms of FotoLook will calculate the optimal lookup tables to convert negative signals to a positive RGB space.

In the software, you will find a list containing negative film types. You can select a type from this list, create a new type or customize a negative film type to compensate for film tolerance variations or lab development variations.

Note: As each scanner varies, refer to the Owner's Guide of your scanner for more detailed information on placing negative originals.

**General Tips** 

Scanning Color Negative Originals

Preview Scan Phase

Final Scan Phase

Customizing Color Negative Originals

Overview Scan Phase

Preview Scan Phase

Scanning Black-and-White Negative Originals

Overview Scan Phase

Preview Scan Phase

Final Scan Phase

# **General Tips**

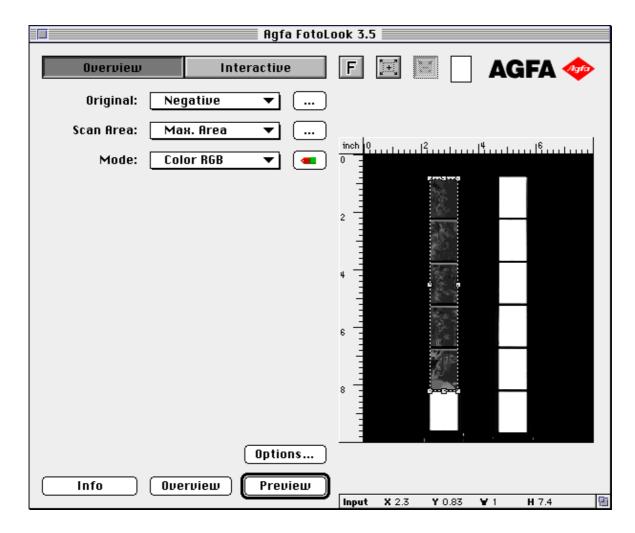
Some general tips for scanning negative transparent originals:

- Make sure the negative transparencies are extremely clean. If they are dusty or scratched, color casts or bad tones may occur.
- Always use the transparency holder and/or transparency frame that you use to scan transparent originals with your scanner. You can always make a frame out of black paper and use this frame to mask the original.
- You can set Behaviors to Negative Strip and set the zooming factors you want to use when scanning negative originals.

**CAUTION:** Make sure you select the area for scanning within the image area of your original and do not include the borders.

## **Scanning Color Negative Originals**

- 1. Place the film strip in the holder of the scanner.
- 2. Open FotoLook.



- 3. From the Original pop-up menu, choose Negative.
- 4. Choose the correct film type in the Negative Film Types dialog box.

If the film type that you want to use is not listed in the pop-up menu and you are using a film type of a manufacturer of which another film type is listed, you can select this film type as a base for the required film type. If another film type of the same manufacturer is not listed, select a film type with the same sensitivity.

- 5. From the <u>Scan Area</u> pop-up menu, choose Max. Area.
- 6. From the Mode pop-up menu, choose Color RGB, Color CMYK or Color Lab.
- 7. Click Overview in the lower part of the FotoLook dialog box.

A low-resolution gray-scale scan is created.

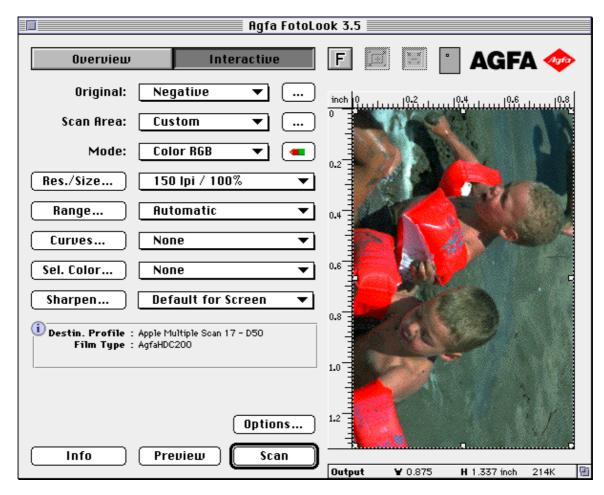
8. Select the area to preview in the image area.

You can also choose a selection from the holder list in the Scan Area pop-up menu.

CAUTION: Make sure you do not include the borders.

9. Click Preview.

#### **Preview Scan Phase**



- Refine your selection by manipulating the selection rectangle within the image area.
- 2. Set the size and resolution for the selected image.
- From the <u>Range</u> pop-up menu, choose Automatic.
   If you want to manipulate the range of the negative original, click <u>Range...</u> to open the Range dialog box.
- 4. If required, apply a tone curve to your image.
- 5. If required, apply selective color correction.
- 6. If required, apply sharpness.

#### Final Scan Phase

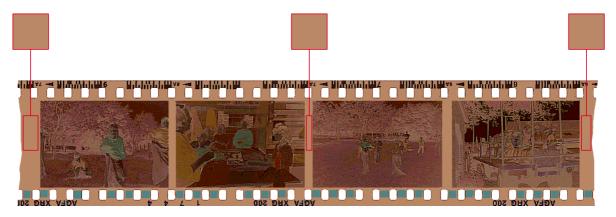
Click Scan.

If you are working in FotoLook SA, a Save As dialog box appears in which you have to specify the format for your image. Choose TIFF, PICT, EPS, JPEG or DCS and save the scanned image. You can edit your image in another application such as Adobe Photoshop.

If you are working in FotoLook PS, your image will appear in your image editing application.

## **Customizing Color Negative Originals**

For color negative originals, an orange mask is used to guarantee stable and verifiable color and tone conversion from a negative film to a positive print. This orange mask has certain densitometric characteristics (color mask density or fog) which are typical for the different film types or for film processing in a lab. The color mask density can be checked on an unexposed area of film, e.g. the beginning or the end of a film roll or the area between two negatives (fog area see figure below). If necessary, move the strip within the holder until you can see an unexposed area.

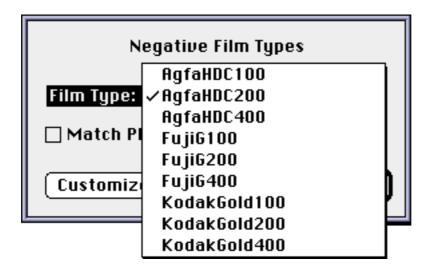


It is best to customize a negative film type to compensate for film tolerance variations or lab development variations.

#### **Overview Scan Phase**

- 1. Place the film strip in the holder of the scanner.
- 2. Open FotoLook.
- 3. From the Original pop-up menu, choose Negative.

4. Choose the correct film type in the Negative Film Types dialog box.



If the film type that you want to customize is not listed in the pop-up menu and you are using a film type of a manufacturer of which another customized film type exists, you can use this film type as a base for the new customization.

- 5. From the Scan Area pop-up menu, choose Max. Area.
- 6. From the Mode pop-up menu, choose Color RGB, Color CMYK or Color Lab.
- 7. Click Overview in the lower part of the FotoLook dialog box.

A low-resolution gray-scale scan is created.

8. In the image area, select the fog area.

You can use the beginning or the end of a film roll or the area between two negatives.

Zoom in as much as possible to make your selection.

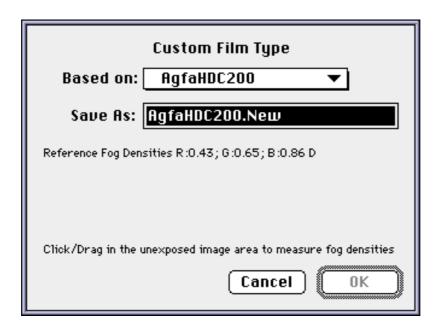
CAUTION: Make sure you do not include the borders.

9. Click Preview.

If you have also selected a part of the holders, you will see that the image in the image area turns into black. In this case, the difference between the intensities of negative and holder (which is black) is too great to compensate. Crop the image so the holders are not included anymore. Make sure the fog strip remains selected.

## **Preview Scan Phase**

1. Click Customize in the Negative Film Types window.



- 2. Type the name under which you want to save the custom film type.
- 3. In the unexposed area in the image area, click and drag to make a selection to measure the fog densities.
- 4. Click OK in the Custom Film Type dialog box.
- 5. Click OK in the Negative Film Types dialog box.

The new film type is added to the list of film types in the Negative Film Types dialog box.

## Scanning Black-and-White Negative Originals

Note: No customization can occur for black-and-white negative originals.

#### **Overview Scan Phase**

- 1. Place the film strip in the holder of the scanner.
- 2. Open FotoLook.
- 3. From the Original pop-up menu, choose Negative.
- 4. Choose the correct contrast curve in the Negative Film Types dialog box.
- 5. From the Scan Area pop-up menu, choose Max. Area.
- 6. From the Mode pop-up menu, choose Gray-Scale.
- Click Overview in the lower part of the FotoLook dialog box.
   A low-resolution gray-scale scan is created.
- 8. Select the area to preview in the image area.

**CAUTION:** Make sure you do not include the borders.

9. Click Preview.

## **Preview Scan Phase**

- 1. Set the size and resolution for the selected image.
- 2. From the Range pop-up menu, choose Auto.
  - If you want to manipulate the range of the negative original, click <u>Range...</u> to display the Range dialog box.
- 3. If required, apply a tone curve to your image.
- 4. If requires, apply sharpness.

#### **Final Scan Phase**

Click Scan.

If you are working in FotoLook SA, a Save As dialog box appears in which you have to specify the format for your image. Choose TIFF, PICT, EPS, JPEG or DCS and save the scanned image. You can edit your image in another application such as Adobe Photoshop.

If you are working in FotoLook PS, your image will appear in your image editing application.

## Chapter 5 — Batch Scanning

FotoLook SA allows you to scan in batch mode. Batch scanning is the ability to perform separate prescan adjustments on each original, scan multiple originals in one operation, and create separate files for each original.

To scan in batch mode efficiently, several originals have to be arranged on the glass plate of the scanner. This is always possible for reflective originals. Transparency holders and frames can restrict your arrangement of the transparent originals.

Note: You can use originals of different types (line-art, gray-scale, color) in one batch. If you have to make several batches because of the number of originals you have to scan, it is best to sort the originals by type.

Setting Preferences

Setting the Scan Settings

Overview Scan Phase

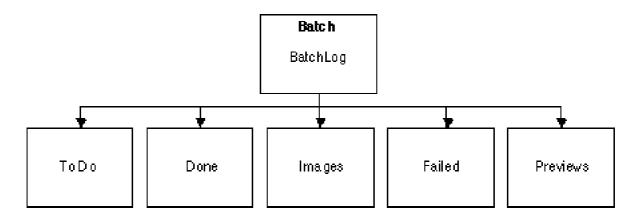
Preview Scan Phase

Start Batch Scanning

Repeat Batch Scanning

Repeat Batch Scanning for Small Jobs

Repeat Batch Scanning for Large Jobs

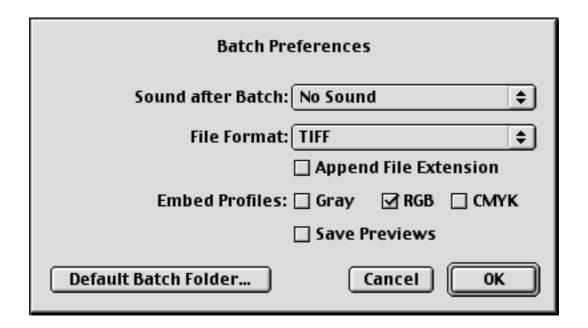


## **Setting Batch Preferences**

Use the Batch Preferences dialog box to choose the default file format in which you want the images to be saved and the sound you want to alert you when a batch is completed. You can also select the folder in which you want to save the batches. The preferences are applied the moment you execute the batch.

- Note: The default behavior can be overruled by using the More button in the Batch Name dialog box.
- 1. Open FotoLook SA.
- 2. Choose Preferences from the Batch menu.

The Batch Preferences window appears.



- 3. Choose the sound to alert you that a batch is completed.
  - You can choose any sound that is available in your system.
- 4. Choose the file format in which you want to save the scanned images.
  - If you select a mode that does not support this file format during scanning, FotoLook SA saves the image as TIFF. The file BatchLog informs you of any images that have been saved in a different format.
- Check the checkbox Append File Extension if you want to add a 3 letter extension to the file name (tif, eps, dcs, pct or jpg).
  - Note: It is recommended to use file extensions when storing files on a server that is used by PC and Mac users and also when using Mac OS X.
- Check the desired Embedded Profiles check boxes to ensure color management across systems and applications.

Note: It is important to embed profiles into scanned files. When you open a file with an embedded profile in an application that supports profiles, the correct color conversions can be applied.

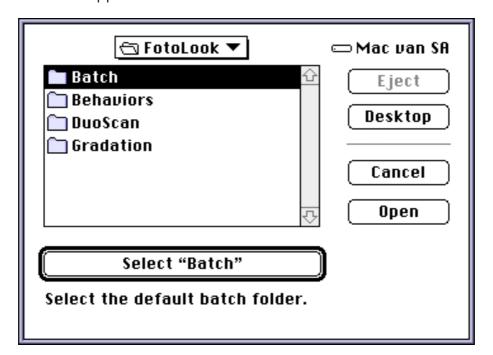
Profile embedding in FotoLook is possible under the following conditions:

- The file format is TIFF, JPEG, EPS or DCS;
- The file is scanned in Gray, RGB or CMYK mode;
  - Note: Gray Profiles that compensate for Dot Gain/Range and Custom Gamma (in the Gray-Scale Conversions window) will be created on the fly.
- Color management is enabled (check box in the FotoLook profile setup dialog box when displaying color RGB mode)
- Note: For more information about Profile embedding, refer to Profile Mismatch in Chapter 2.
- 7. Check the checkbox Save Previews if you want to save all previews.

This requires more disk space and time, but it allows you to reuse the previews when modifying batch settings afterwards.

Click Default Batch Folder.

A window appears.



- Select the folder in which you want to save the scanned images and settings. This folder is used to permanently store all the scan settings.
- 10. Click Select "Batch".

You return to the Batch Preferences dialog box.

11. Click OK.

## Setting the Scan Settings

#### **Overview Scan Phase**

- 1. Mount the originals.
- 2. From the Batch menu, choose New.

The FotoLook dialog box appears.

3. Click Options at the bottom of the dialog box.

The Options dialog box appears.

- 4. Choose Work Flow.
- 5. From the Mode pop-up menu, choose the mode you want to use.
- 6. From the Behaviors pop-up menu, choose Batch.
- 7. Click OK.

You return to the FotoLook dialog box.

8. Click Overview in the lower part of the FotoLook dialog box.

A low-resolution gray-scale scan is created.

9. Select the first original with the selection rectangle.

You can use the zoom button to make a more precise selection.

10. Click Preview in the lower part of the FotoLook window.

#### **Preview Scan Phase**

- 1. Set all the scan parameters for this original.
- 2. Click Batch.

A dialog box appears.



- 3. Type the name under which you want to save the image and its settings.
- 4. Click OK.

The settings are saved. The image is stored in the batch folder.

Note: If you want to store the image in another folder or use a different file format, click More.... Clicking this button displays a dialog box where you can specify another folder, another file name, or another file format.

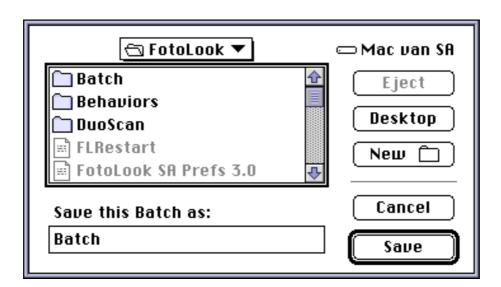
You return to the Scan dialog box.

- 5. Repeat all the instructions in "Overview scan phase" and step 1 to 4 in this section for each original.
- 6. Click Done.

A dialog box appears.



If you want to save the batch and execute it later, click Later. A Save As dialog box appears.

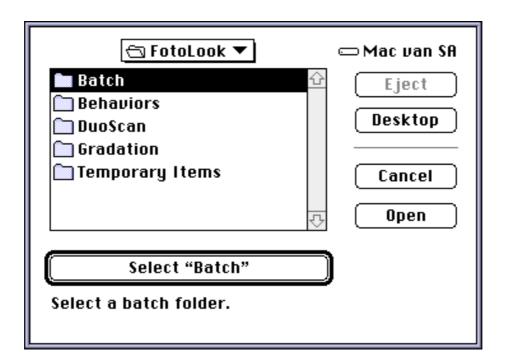


7. Click Now to start the batch.

When the scan operation is finished, the images appear in the folder Images inside the batch folder.

## **Start Batch Scanning**

1. Choose Execute from the Batch menu.



- 2. Select the batch folder.
- 3. Click Select.

The scanning process starts. The scanned images are stored in Batch>Images.

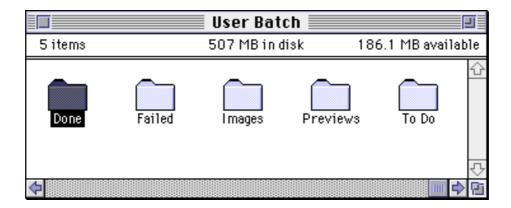
## Repeat Batch Scanning

When you have to make multiple scans of originals located in the same position (for example when you are archiving using batch slide holders), you can use the Repeat Batch functionality.

Depending on the size your batch job, you can repeat batch scanning in two ways:

### Repeat Batch Scanning for Small Jobs

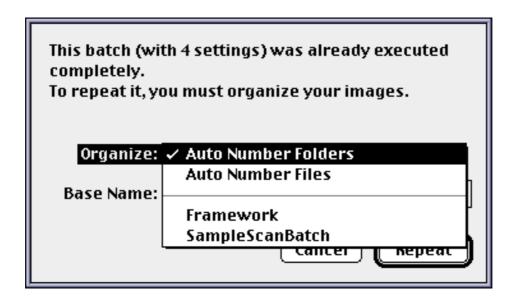
- 1. Open the batch folder in FotoLook.
- 2. Drag the settings out of the Done folder onto the To Do folder and then drag the batch folder onto the FotoLook SA icon.



Note: If you want to modify the batch settings, drag the batch out of the Done folder to the application icon.

## Repeat Batch Scanning for Large Jobs

- 1. Choose Execute from the Batch menu.
  - The "Select Batch" dialog box appears.
- 2. Select the batch folder for which you want to repeat batch scanning.
  - If there are images in the "Done" folder and the To Do is empty, the Repeat Batch dialog box appears.
  - Note: You can always open the Repeat Batch dialog box by pressing the option key while choosing Execute from the Batch menu.



3. Select an option to organize your images to prevent that your previous images will be replaced. You can choose between:

#### Auto Number Folders

Each time you repeat a batch job, a new subfolder is created in the Images folder. Each new subfolder has the same basename that you type once in the Base name field. FotoLook will automatically add a number to each new folder.

For example, you type as base name 'Cars'. The subfolder for the first repeated batch job will be 'Cars\_1', the second 'Cars\_2', and so on.

#### Auto Number Files

Each time you repeat a batch job, the files are saved to the same folder, but FotoLook will automatically add a number to each file.

For example, your base name is 'Oldtimer'. The file for the first repeated batch job will be saved as 'Oldtimer\_1', the second as 'Oldtimer\_2', and so on.

#### AppleScripts

Below the separator you can find some sample AppleScript files. You can write your own AppleScript files with procedures to organize your images. These files have to be stored in the Repeat Batch Scripts folder. Refer to the ReadMe file for more information about AppleScripts.

Before you execute a new Batch job, you can reset the AppleScript status by clicking the Reset button.

# Chapter 6 — Range

Range: Line-Art

Range: Reflective and Transparent

Setting Automatic Range

Setting a Clipping Percentage

Setting the Lightest Point (Dmin.) and the Darkest Point (Dmax.)

Setting the White, Neutral, and Black Point in RGB Edit Space

Setting the White, Neutral, and Black Point in CMYK Edit Space

Setting The White and Black Point in Gray-Scale Mode

Range: Negative

Using the Sliders

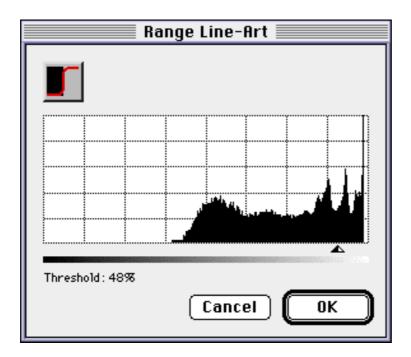
Using TFS

Setting the White and Black Point

Neutralizing/Correcting the Image

## Range: Line-Art

- From the Mode pop-up menu, choose Line-Art.
- 2. From the Original pop-up menu, choose Reflective, Transparent or Negative.
- 3. Click Range.

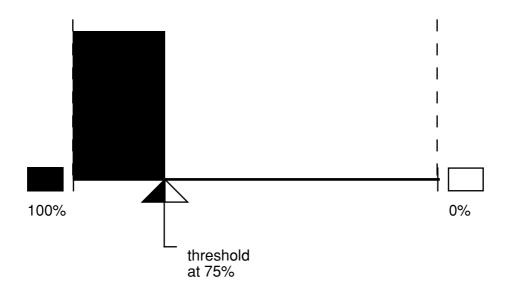


The histogram displays the density distribution of the original.

All pixels left of the threshold level, are set to black. All pixels right of the threshold level are set to white.

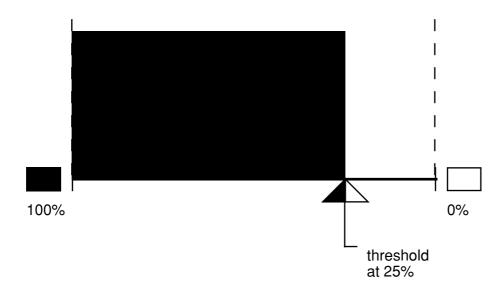
Drag the slider to a higher percentage to lighten the original.

## Example:



Drag the slider to a lower percentage to darken the original.

### Example:

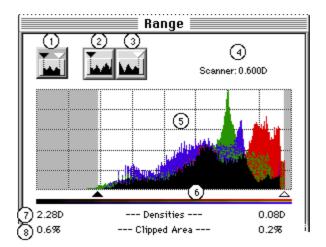


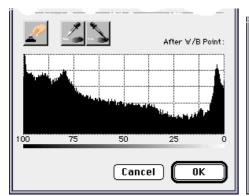
- 5. Click Auto Threshold to enable FotoLook to calculate the optimal threshold for the line-art original.
- 6. Click OK to apply the threshold you have set. In the pop-up menu, "Custom" appears.
- Note: It is often difficult to judge the proper threshold for fine lines because of the low resolution of the preview image. Using Sharpness is often a better way to enhance details. This can only be judged by looking at the final scan.

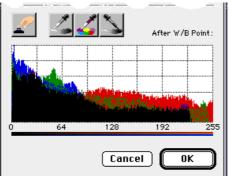
## Range: Reflective and Transparent

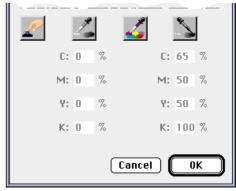
- 1. From the Mode pop-up menu, choose Gray-Scale or Color.
- 2. From the Original menu, choose Reflective or Transparent.
- 3. Click Range....

The Output part of the Range dialog box varies according to the Edit Space.









Gray-Scale RGB CMYK

## **Setting Automatic Range**



1. Click Automatic.

FotoLook defines the lightest point and the darkest point in the selection. The sliders in the input histogram are positioned according to the detected values. In the output histogram, the density values in your image are proportionally remapped between the Dmin. and Dmax. values. You can drag the sliders to modify the values.

2. Click OK.

The new values are applied during the actual scan.

## Setting a Clipping Percentage

The clipping percentage is the percentage of pixels that is clipped from the Dmin. and Dmax. value of an image. This means that pixels that are lighter than the Dmin, value are converted to white. Pixels that are darker than Dmax, value are converted to black.

Note: Because certain pixels are converted to white or black, clipping causes loss of detail.

In perfect images, no clipping occurs. But sometimes noise and dust cause the Dmin point being too low and small reflecting objects or spots cause the Dmax. point being too high. This is corrected by clipping parts of the image.

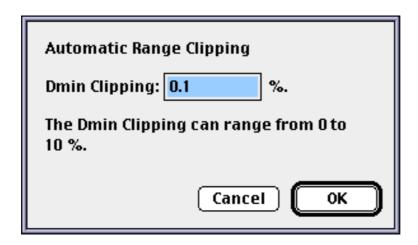
Normally, the default clipping percentage gives you the best results. You can, however, alter the percentage for clipping yourself. You typically increase the clipping percentage to reduce noise or small reflecting objects or spots in your image.

- Note: Setting the clipping percentage yourself will only enhance your result when used very carefully.
- Note: You can reset the default clipping percentage at any time.
  - 1. Click Options in the FotoLook dialog box.
  - 2. Choose General from the upper pop-up menu.
  - 3. Click the Reset Button.
    - All your settings are now set to default.
  - 4. Click OK.

Clipping percentage for the lightest point



1. Double-click the Lightest Point pickup tool. The Automatic Range Clipping dialog box appears.



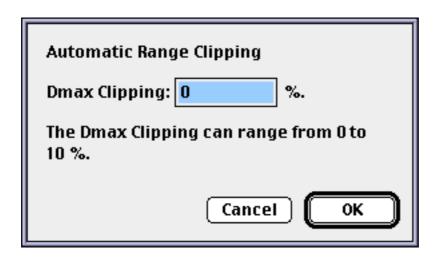
2. Set a Dmin. clipping percentage.

Increase the Dmin percentage when there is too much noise or reflection in the light areas of your image.

Clipping percentage for the darkest point



1. Double-click the Darkest Point pickup tool. The Automatic Range Clipping dialog box appears.



2. Set a Dmax. clipping percentage.

Increase the Dmax percentage when there is too much noise or reflection in the dark areas of your image.

## Setting the Lightest Point (Dmin.) and the Darkest Point (Dmax.)

#### **Lightest Point**



- 1. Click the Lightest Point pickup tool.
- 2. Click in the lightest point of the preview image to define the reference point. You can also click and drag to select an area in which FotoLook will search for the lightest point.
  - Note: You can undo this action by first clicking the Darkest Point tool and than holding down the Option key while clicking the Lightest Point tool.

#### **Darkest Point**



- 1. Click the Darkest Point pickup tool.
- 2. Click in the darkest point of the preview image to define the reference point.

You can also click and drag to select an area in which FotoLook will search for the darkest point.

Note: You can undo this action by first clicking the Lighthest tool and than holding down the Option key while clicking the Darkest Point tool.

#### Using the sliders

Instead of using the Lightest Point and the Darkest Point tools, you can also drag the sliders beneath the histogram to influence the Dmin. and the Dmax. settings of the preview image.

If you press the Option key while dragging the sliders, you see the clipping in the preview area.

If the triangles are rotated, the density range of the image is too large for the histogram.

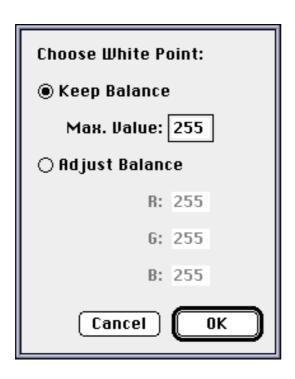
## Setting the White, Neutral, and Black Point in RGB Edit Space

If you have specified the values already and you were satisfied with the result, you do not have to specify them again. You can immediately set the white, neutral, and black point.

#### Specifying the white point maximum value



- Double-click on the White Point tool in the lower part of the Range dialog box.
- 2. In the Choose White Point dialog box select either Keep Balance or Adjust Balance.



Keep Balance enables you to specify the white point of individual colors simultaneously. Use this when you want to maintain color balance (and color cast).

If you have selected Keep Balance you must also specify the Max. Value.

The value you specify is assigned to the color with the highest value. The values of the remaining colors are then proportionally remapped.

For example: the pixel under your cursor has the value 238 Red, 240 Green, and 245 Blue. You have set the White Point Max. Value to 255. Blue has the highest value and is therefore is remapped to 255, Red to 248, and Green to 250.

- Adjust Balance allows you to individually specify the white point of each color. Use this to remove a color cast.
  - If you have selected Adjust Balance you must also specify the R (red), G (green), and B (blue) maximum values.
  - The value you specify in each R, G, and B text box is assigned to the value of the respective color.
- 3. Click OK.

#### Setting the white point



- Note: Make sure you set the values for the White Point tool before setting the white point in the image.
- 1. Click on the White Point tool in the lower part of the Range dialog box.
- 2. Move the cursor over the preview image area.
- 3. Click to set the white point.

You can also click and drag to select an area in which FotoLook will search for the white point.

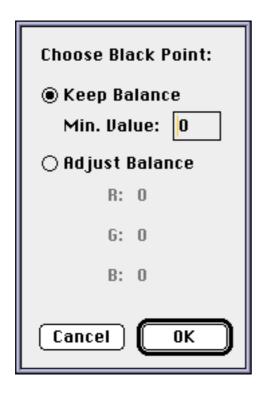
Your preview image is updated with the remapped color or gray values.

- Note: Applying a tone curve after setting a white point (with limits other than 0 and 100 or 255) may influence the "display" color values.
- Note: Press Option while clicking the White Point tool (after having selected another tool) to individually reset the white point.

#### Specifying the black point minimum value



- Double-click the Black Point tool in the lower part of the Range dialog box.
- In the Choose Black Point dialog box select either Keep Balance or Adjust Balance.



Keep Balance enables you to specify the black point of the individual colors simultaneously. Use this when you want to maintain color balance (and color cast).

If you have selected Keep Balance you must specify the Min. value.

The value you specify is assigned to the color with the lowest value. The values of the remaining colors are then proportionally remapped.

For example: the pixel under your cursor has the value 16 Red, 11 Green, and 12 Blue. You have set the Black Point Min. Value to 0. Green has the lowest value and is therefore is remapped to 0, Red to 5, and Blue to 1.

- Adjust Balance allows you to individually specify the black point of each color. Use this to remove a color cast. If you have selected Adjust Balance you must specify the R (red), G (green), and B (blue) minimum values. The value you specify in each R, G, and B text box is assigned to the value of the respective color.
- 3. Click OK.

### Setting the black point



- Note: Make sure you set the values for the Black Point tool before setting the black point in the image.
- 1. Click on the Black Point tool in the lower part of the Range dialog box.

- Move the cursor over the preview image area. 2.
- 3. Click to set the black point.

You can also click and drag to select an area in which FotoLook will search for the black point.

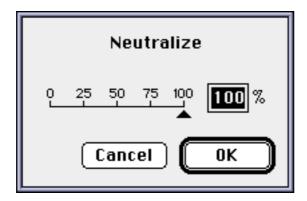
Your preview image is updated with the remapped color or gray values.

- Note: Applying a tone curve after setting a black point (with limits other than 0 and 100 or 255) may influence the "display" color or gray values.
- Note: Press Option while clicking the Black Point tool (after having selected another tool) to individually reset the black point.

### Specifying the neutral point



Double-click the Neutral Point tool in the lower part of the Range dialog box.



Drag the slider to a lower or higher percentage.

A lower percentage may retain some of the color casts. 100% completely neutralizes the selected point or area in the preview image. 50% neutralizes the selected point or area in the preview image by half.

3. Click OK.

#### Setting the neutral point



- Note: Make sure you set the values for the Neutral Point tool before setting the neutral point in the image.
- 1. Click the Neutral Point tool in the lower part of the Range dialog box.
- 2. Move the cursor over the preview image area.
- 3. Click to set the neutral point.

You can also click and drag to select an area in which FotoLook will search for the neutral point.

Your preview image is updated with the remapped color or gray values.

## Setting the White, Neutral, and Black Point in CMYK Edit Space

#### Specifying and setting the white point minimum value

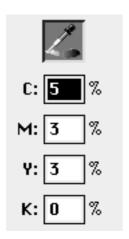


If you are working in CMYK Edit Space, no output histogram is available. The Range dialog box allows you to enter the minimum percentages for the white point.

1. Click the White Point tool.

The C, M, Y, and K fields appear.

2. Specify the C (cyan), M (magenta), Y (yellow), and K (black) minimum values.



- 3. Move the cursor over the preview image area.
- 4. Click to set the white point.

You can also click and drag to select an area in which FotoLook will search for the white point.

Your preview image is updated with the remapped color or gray values.

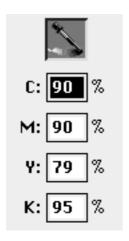
- Note: Applying a tone curve after setting a white point (with limits other than 0 and 100 or 255) may influence the "display" color or gray values.
- Note: Press Option while clicking the White Point tool (after having selected another tool) to individually reset the white point.

### Specifying and setting the black point maximum value



If you are working in CMYK Edit Space, no output histogram is available. The Range dialog box allows you to enter the maximum percentages for the black point.

- 1. Click the Black Point tool. The C, M, Y, and K fields appear.
- 2. Specify the C (cyan), M (magenta), Y (yellow), and K (black) maximum values.



- Move the cursor over the preview image area.
- Click to set the black point.

You can also click and drag to select an area in which FotoLook will search for the black point.

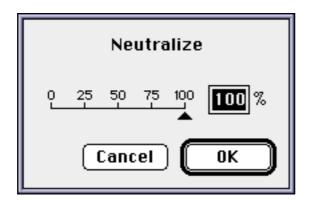
Your preview image is updated with the remapped color or gray values.

- Note: Applying a tone curve after setting a black point (with limits other than 0 and 100 or 255) may influence the "display" color or gray values.
- Note: Press Option while clicking the White Point tool (after having selected another tool) to individually reset the black point.

## Specifying and setting the neutral point



Double-click the Neutral Point tool.



Drag the slider to a lower or higher percentage.

A lower percentage may retain some of the color casts.

100% completely neutralizes the selected point or area in the preview image. 50% neutralizes the selected point or area in the preview image by half.

3. Click OK.

The Neutralize dialog box closes and you are returned to the Range dialog box.

- 4. Move the cursor over the preview image area.
- 5. Click to set the neutral point.

You can also click and drag to select an area in which FotoLook will search for the neutral point.

Your preview image is updated with the remapped color or gray values.

6. Click OK.

## Setting the White and Black Point in Gray-Scale Mode

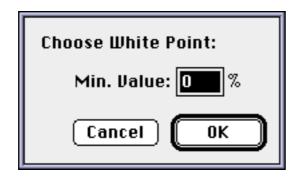
You can specify a minimum and a maximum dot range percentage for your printer either by specifying the value here or in the Gray-Scale Corrections dialog box.

#### Specifying the white point minimum value



In a gray-scale preview, the pixel value is displayed as a percentage from 0 to 100%. A pixel with a value of 0% is white and a pixel with a value of 100% is black.

Double-click the White Point tool.



- Enter a percentage value to define the minimum white point.
- 3. Click OK.

#### Setting the white point



- Note: Make sure you set the values for the White Point tool before setting the white point in the image.
- 1. Click on the White Point tool in the lower part of the Range dialog box.
- 2. Move the cursor over the preview image area.
- 3. Click to set the white point.

You can also click and drag to select an area in which FotoLook will search for the white point.

Your preview image is updated with the remapped gray values.

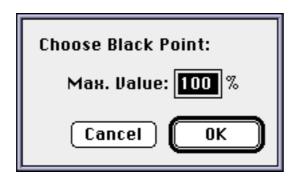
- Note: Applying a tone curve after setting a white point (with limits other than 0 and 100 or 255) may influence the "display" gray values.
- Note: Press Option while clicking the White Point tool (after having selected another tool) to individually reset the white point.

### Specifying the black point maximum value



In a gray-scale preview, the pixel value is displayed as a percentage from 0 to 100%. A pixel with a value of 0% is white and a pixel with a value of 100% is black.

1 Double-click the Black Point tool.



- 2. Enter a percentage value to define the maximum black point.
- 3. Click OK.

#### Setting the black point



- Note: Make sure you set the values for the Black Point tool before setting the black point in the image.
- 1. Click on the Black Point tool in the lower part of the Range dialog box.
- 2. Move the cursor over the preview image area.
- 3. Click to set the black point.

You can also click and drag to select an area in which FotoLook will search for the black point.

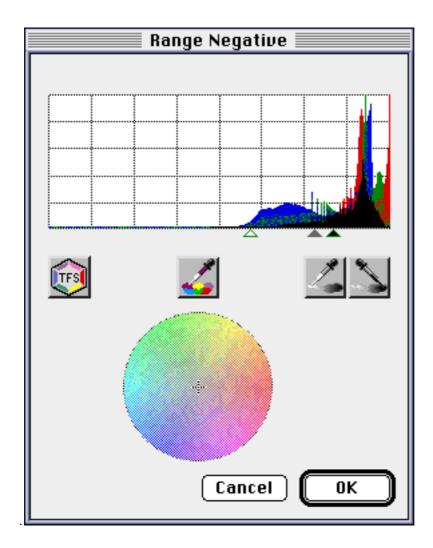
Your preview image is updated with the remapped color or gray values.

- Note: Applying a tone curve after setting a black point (with limits other than 0 and 100 or 255) may influence the "display" color or gray values.
- Note: Press Option while clicking the Black Point tool (after having selected another tool) to individually reset the black point.

## **Range: Negative**

The Negative Range dialog box is used to make little corrections on the Automatic settings.

- 1. Choose Gray-Scale, Color RGB or Color CMYK mode from the Mode pop-up menu.
- 2. Choose Negative from the Original menu.
- 3. Click Range.



## **Using the Sliders**

Drag the gray slider to influence the tonal distribution of the image. Drag the white and the black slider (if necessary) to change highlights and shadows in the image.

In this way, the sliders can be used for gamma correction. The area between the white and the black slider display the total bit depth of the scanner you can work with.

- Drag the gray slider to the left to make the clipping area (due to catch light) more narrow.
  - Drag the gray slider to the right to accentuate the catch light in the preview image.
- Drag the black slider to the left to darken the preview image.
   Drag the black slider to the right to brighten the preview image.
- Drag the white slider to the left to darken the preview image.
   Drag the white slider to the right to brighten the preview image.
  - Note: You cannot drag the white slider over the gray slider.

## **Using TFS**

You can click TFS if you want to reset all the operations you made in the Range dialog box. With TFS you can neutralize the image (the neutral point is repositioned in the center of the color wheel) and set the optimal density range for your image.



Click TFS.

FotoLook defines the lightest point and the darkest point in the image. The sliders in the input histogram are positioned according to the detected values.

## Setting the White and Black Point

Instead of using the sliders to make an image darker or brighter, you can use the following tools:



White Point



Black Point

1. Click the White Point Tool.

2. Move the cursor over the preview image.

In the floating palette you can see which point is the lightest point in the image. The lightest point is where the RGB values are as close as possible to 255.

3. Click to set the white point.

In the floating palette the figures are close to 255. This indicates that a color cast has also been removed.

4. Repeat instructions 1 to 4 for the Black Point Tool.

## Neutralizing or Correcting the Image



With the Neutralize Tool you can change the overall colors of the image. You do not alter the range of the image, as you only change the colors and not the lightest and darkest points in the image.

- 1. Click Neutralize.
- 2. Move the cursor over the preview image.

The cursor changes into a cross hair cursor.

3. Click in the image to select the color that you want to neutralize or to specify a new reference color.

A cross hair appears in the color wheel to indicate the reference point in the preview image.

4. To neutralize the selected color, click in the center of the color wheel. To specify a new destination color, click that color in the color wheel.

The complete color range of the preview image is adapted to this reference color.

- You can use the arrow keys to move the cursor in the color wheel. The arrow keys help you to position the cursor more precisely.
- Note: If your original does not contain a neutral color, you can adjust the color balance by clicking on a known color (for example grass, sky, skin) in the preview image and modifying that color.

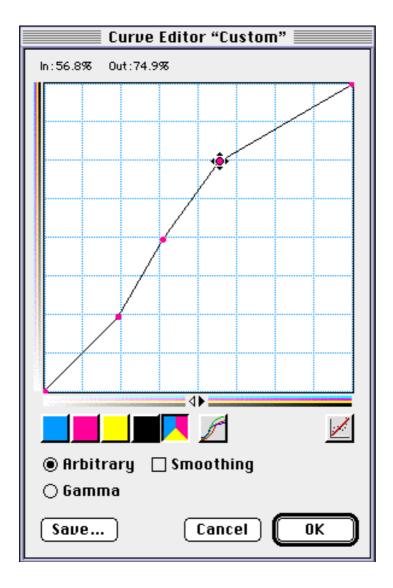
# **Chapter 7 — Curves**

<u>Creating a Tone Curve</u> Creating a New Gamma Curve

## **Creating a Tone Curve**

You can create a custom tone curve by changing an existing tone curve.

- Choose an existing tone curve from the **Curve** pop-up menu.
- Click Curves to display the <u>Curve Editor</u> dialog box.



- 3. Select Arbitrary to create your own curve.
- Click the R, G, B or the C, M, Y, K button to change the corresponding curve or click the Master button to alter the master curve.
  - Note: In Gray-Scale only a master curve is available.

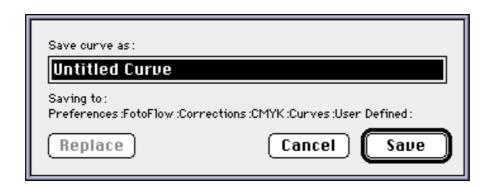
5. Change the selected tone curve by dragging the curve handles.

You can also add or delete handles. You add a curve handle by clicking the area where you want the handle to appear. You can delete a curve handle by dragging it out of the tone curve area.

Move the pointer over the curve handles to see the In and Out values of the curve handles. Click the double arrows below the curve to display the In and Out values as levels or percentages.

- 6. Check Smoothing if necessary.
- Hold down the Curves Overview button to display the separate and the master tone curve simultaneously.
- Note: To reset the current curve, click Reset.
- 8. Click Save to store the created tone curve. If you do not save the curve, it is added as "Custom" to the Curves pop-up menu.

In the dialog box that appears you have to enter a name under which you want to save the tone curve.



9. Click OK in the Curve Editor dialog box.

If no name was given to the curve when saving, Custom appears in the Curve pop-up menu.

## Creating a New Gamma Curve

1. Select Gamma to create a new gamma curve.

If you select Gamma, a slider and a text box appear.



- Select a value between 0.1 and 2.5 by dragging the slider or by typing the required value in the text box.
- 3. Click OK.

# **Chapter 8 — Selective Color Correction**

Selective color correction in RGB mode is useful if you apply 'display based' color corrections. Correction in CMYK mode is recommended if you want to apply 'target value based' color corrections.

Overview Scan Phase

Preview Scan Phase

Applying a Color Pair

## **Overview Scan Phase**

- 1. Place the original on the scanner.
- 2. Open FotoLook.
- 3. From the Original pop-up menu, choose the type of original you mounted.
  - Note: If scanning a transparent original, make sure Scanner Default is active in the Transparency Gamma window.
- From the Scan Area pop-up menu, choose Max. Area.
- From the Mode pop-up menu, choose Color CMYK. 5.
- 6. Select the correct Profiles and Edit Space in the Profile Setup dialog box.
- 7. Click Overview in the lower part of the FotoLook dialog box.
  - A low-resolution gray-scale scan is created.
- 8. Select the area to preview in the image area.
- Click Preview in the lower part of the FotoLook dialog box. 9.

A scan is done.

## **Preview Scan Phase**

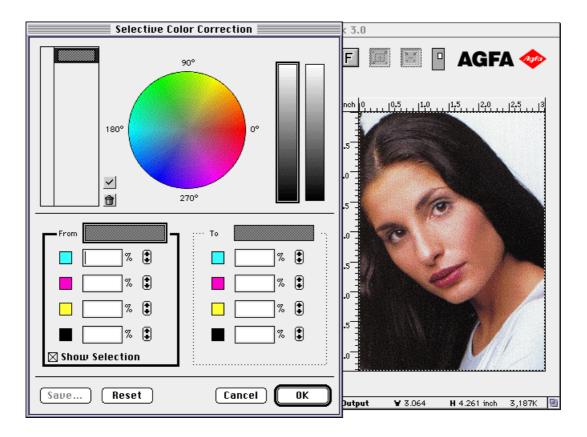
- 1. From the Range pop-up menu, choose Automatic.
- 2. From the Res./Size pop-up menu, choose the resolution you require.

Use this pop-up menu if you have already chosen between Input, Halftone, and Contone in the Res./Size dialog box.

- 3. If required, you can apply a tone curve to the scanned image.
- 4. Click Sel. Color in the FotoLook main window.

The Selective Color Correction dialog box appears. The Selection checkbox is active by default.

5. In the preview image, move the cursor over the color you want to correct and click.



If you want to select a larger input color area, press the mouse button while moving the cursor over the image. In the color wheel in the Selective Color Correction dialog box, the selected colors are indicated by small white spots.

- Note: You can add colors to the color selection by pressing Shift while moving the cursor.
- Note: You can remove colors from the color selection by holding down the Command key while moving the cursor.
- Adjust the selected input area in the color picker.

You can use the handles of the Saturation and Hue boundaries in the color wheel and the sliders in the input Lightness bar.

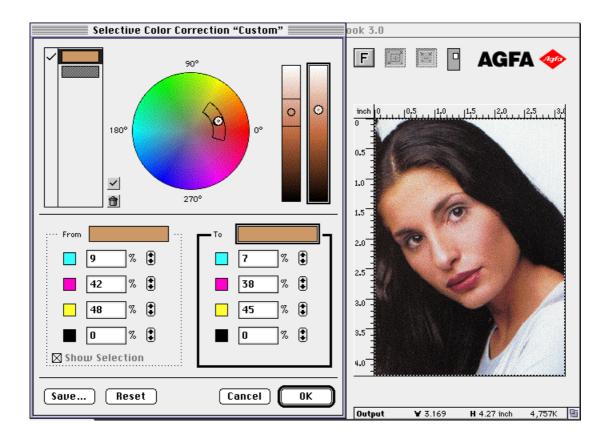
You can drag the input-center point to another position or click a certain point. The movement of this input-center point is limited by the edges of the selection area.

You can also enter in numeric values in the input text boxes or use the arrow keys to move the input-center point.



In the color picker you must specify the output color that the input color has to be converted to.

- Define an output color in the color wheel and in the Lightness bar or in the preview image.
  - Note: Make sure you are working in the Output color mode. Click in the "To" field in the Selective Color Correction dialog box to activate the Output mode.



You can drag the output-center point to another position or click a certain point. You can also type in numeric values in the output text boxes to move the output-center point.

#### Applying a Color Pair

If necessary, you can create more color pairs. Select the new color pair and repeat step 5 to 7 in the <u>"Preview Scan Phase"</u> section.

Click OK.

The selected input color is now replaced by the selected output color. The Selective Color Correction dialog box closes and Custom appears in the Sel. Color pop-up menu.

Click Reset if you do not want to apply the selected color pair(s) on your image.

You can select another color pair or create a new color pair.

Click Save if you want to save the color correction under a name.
 This name appears in the Sel. Color pop-up menu.

# **Appendix A — Shortcuts**

This appendix summarizes shortcut procedures you can use to accomplish certain tasks.

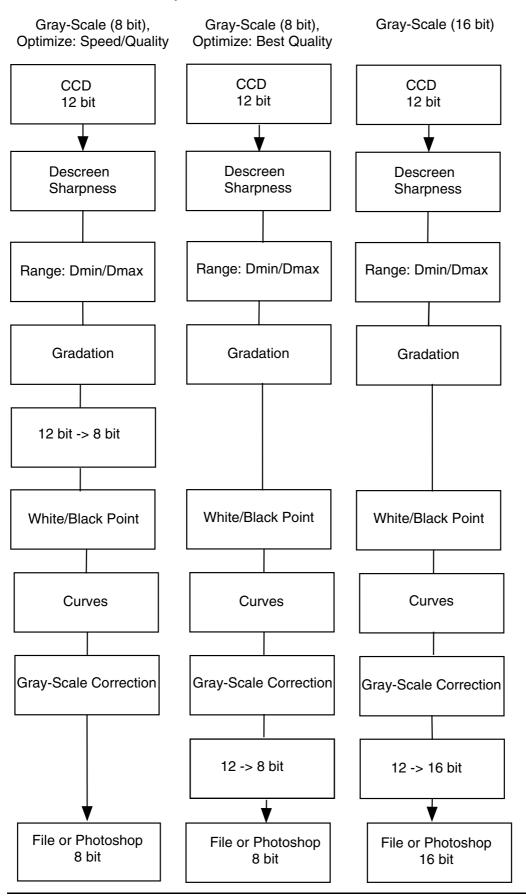
General	Command + P	Prints most dialog boxes and alerts
	Command + .	Stops most actions (Cancel)
	Escape	Stops most actions (Cancel)
	Option while starting FotoLook	Searches for all connected scanners
Scan dialog box	Enter or Return	Starts scanning
	Tab	Toggles between Overview and Interactive scanning phase
	Command + D	Toggles between Production and Interactive work flow
	Command + I	Displays the Information dialog box
	Command + N	Displays the Options dialog box
	Command + W	Closes the Scan dialog box
	Command + 0	Activates the default settings
	Command + 19	Activates the user defined settings
Overview phase	Command + O	Starts an overview scan
	Command + P	Starts a preview scan
	Control while clicking Overview	Deletes the current overview
	Control while clicking preview	Deletes the current preview
Interactive phase	Command + R	Displays the Range dialog box
	Command + S	Displays the Res./Size dialog box
	Command + T	Displays the Tone Curve dialog box
	Command + P	Starts an preview scan
	Control while clicking Preview	Deletes the current preview
Zooming	Command + -	Zooms to the original size
	Command + +	Zooms out on the selected area
Selecting areas	Double-click within the image area	Resets the selection rectangle to its full size
	Hold down the Option key while clicking in an existing selection	Makes a new selection
	Hold down the Shift key while dragging a corner handle of a selection	Makes a selection with a fixed aspect ratio

Range dialog box	Command + Y	Activates the automatic tool
	Command + D	Activates the black ( <u>d</u> arkest) point tool
	Command + L	Activates the white ( <u>lig</u> htest) point tool
Curve editor dialog box	Command + 1	Activates the red or the cyan tone curve
	Command + 2	Activates the green or the magenta tone curve
	Command + 3	Activates the blue or the yellow tone curve
	Command + 4	Activates the master tone curve
	Command + R	Resets the active tone curve
Selective Color Correction dialog box	Command + +	Increases the input color selection.
	Command + -	Decreases the input color selection.

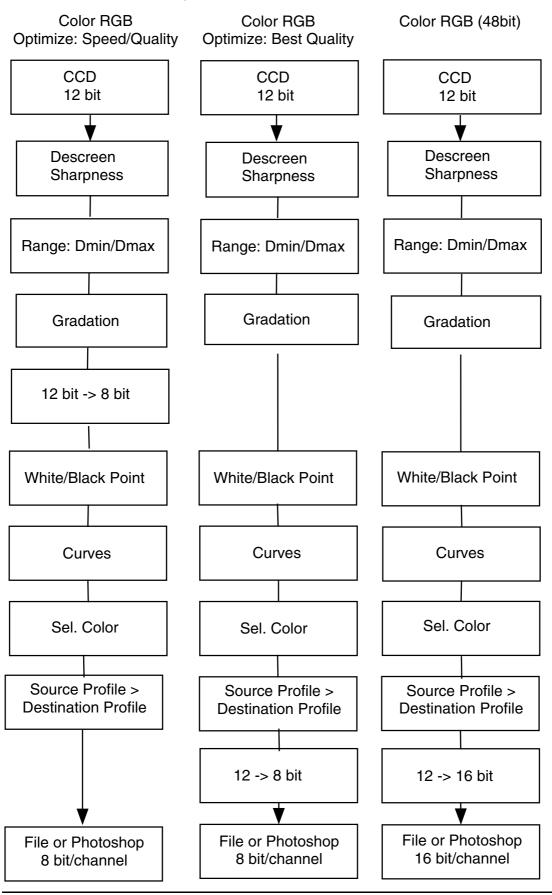
## **Appendix B** — Overview of the Scanning Process

These overviews show you the process when scanning an original. Here you can see which functionality happens when and where (scanner or driver).

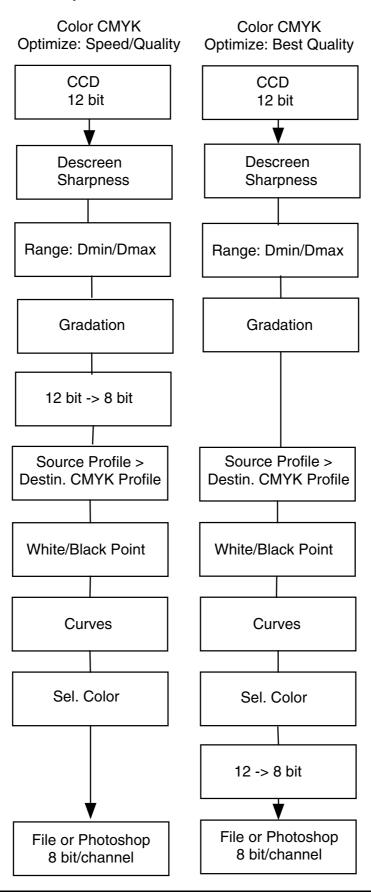
#### Example data flow: DuoScan T2500, final scan



#### Example data flow: DuoScan T2500, final scan



#### Example data flow: DuoScan T2500, final scan



## Appendix C — Where to Find Your User Defined **Files**

Mac OS 9

Mac OS X

Delete Custom Defined Curves or Settings

Copy Your Previous User Defined Settings to FotoLook 3.6

#### Mac OS 9

#### The Application Support folder structure

These files are located in the FotoLook folder:

System folder: Application Support: Agfa: FotoLook. An alias to the FotoLook folder is available in the Agfa FotoLook 3.6 folder.

The FotoLook folder:

- Note: Replace < Your Scanner> by the name of your scanner and < User Defined files> by the names of your personal settings.
- Sharpness
  - <User Defined files>
    - marketing brochure
    - my personal sharpness setting
- Negatives
- Gradation
  - Imported
  - <User Defined files>
    - marketing brochure
    - my personal sharpness setting
- <Your Scanner>
- Corrections
  - CMYK
    - Curves
      - <User Defined files>
        - · marketing brochure
        - my personal sharpness setting
    - Sel. Color

- Gray
  - □ Curves
    - <User Defined files>
      - marketing brochure
      - my personal sharpness setting
- RGB
  - □ Curves
    - <User Defined files>
      - · marketing brochure
      - my personal sharpness setting
  - Sel. Color
- Batch
- Behaviour
- Temporary items

#### The Preference folder structure

These files are created at runtime and are located in the folder of your scanner: System folder: Preferences: Agfa: FotoLook: <Your Scanner>.

Your scanner folder:

- Calibrations
- Holders TX
- Holder RX
- Previews
- Settings (custom)
- Sharpness

#### Mac OS X

#### The Application Support folder structure

These files are located in the FotoLook folder:

Users: <Your Name>: Library: Application Support: Agfa: FotoLook:

The FotoLook folder:

- Note: Replace < Your Scanner> by the name of your scanner and < User Defined files> by the names of your personal settings.
- Sharpness
  - <User Defined files>
- Negatives
- Gradation
  - Imported
  - <User Defined files>
- <Your Scanner>
- Corrections
  - CMYK
    - Curves П
    - Sel. Color
      - <User Defined files>
  - Gray
    - □ Curves
      - <User Defined files>
  - RGB
    - Curves
    - Sel. Color
      - <User Defined files>
- Note: In Mac OS X, the User Defined settings are directly saved in the proper folder. A specific "User Defined" folder will not be created since your Custom setting (the last setting you have used but didn't save) is stored in the Preferences folder.

#### The Preferences folder structure

These files are located in the FotoLook folder: Users: <Your Name>: Preferences: Agfa: FotoLook: <Your Scanner>.

Your scanner folder:

- Calibrations
- Holders TX
- Holder RX
- Previews
- Settings (custom)
- Sharpness

#### The FotoLook Documents folder structure

These files are located in the FotoLook folder: Users: <Your Name>: Documents: FotoLook.

Documents folder:

- Batch
  - Done
  - Failed
  - Images
  - Previews
  - To Do

### **Delete Custom Defined Curves or Settings**

- 1. Open the folder that contains the files that you want to remove.
- 2. Select the files that you want to remove.
- 3. Drag the files to the Trash.

## Copy Your Previous User Defined Settings to FotoLook 3.6

Drag your previous User Defined settings to the correct folder as shown above. If the proper folder doesn't exist, you first have to create it by making a "dummy" User Defined setting.

- 1. Create a "dummy" User Defined setting.
- 2. Activate "Sherlock" and search for the "dummy" User Defined setting.
- 3. Go to the correct location and remove the "dummy" User Defined setting.
- 4. Drag the previous User Defined settings to the proper location.

# Appendix D — Supported File Formats in Fotolook SA

PICT

**TIFF** 

**EPS** 

DCS

<u>JPEG</u>

#### PICT

(Gray-Scale, Color RGB)

The PICT format is widely supported by software other than DTP, such as word processors, spread sheets etc. It is Macintosh specific.

Save your image in PICT format if:

- Your application does not support TIFF.
- You want to place the image in many different Macintosh applications.
- The image has a low resolution and a small memory size.
- Note: The maximum supported pixel width in FotoLook SA for PICT files is about:
  - 12.400 pixels in Gray-scale mode. For 16 bit modes, only the TIFF format can be used.
  - □ 3.100 pixels in RGB mode. For 48-bit modes, only the TIFF format can be used.

#### TIFF

(Gray-Scale, Color RGB, Color CMYK, Color Lab)

The TIFF format is widely supported on both Macintosh and PC platforms by nearly all DTP packages.

Save your image in TIFF format if:

- Your image processing application supports TIFF.
- You need to edit the image.
- You want one compact file that can be compressed.
- You want to print the image on any printer.

#### EPS

(Gray-Scale, Color RGB, Color CMYK for color printers)

Save your image in EPS format if:

- Your image processing application does not support TIFF.
- You do not need to edit the image.
- You will only print on a PostScript printer.
- You will not separate the image afterwards.

#### DCS

(Color CMYK for Color Separations)

The DCS format saves five EPS files - Cyan, Magenta, Yellow, Black, and a preview picture file.

Save your image in DCS format if:

- Your image processing application does not support TIFF.
- You can handle 5 files for one image.
- You do not need to edit the image (you can edit DCS files in Photoshop, but this is an exception).
- You need a small file to import into a page layout application. You can crop and position the image on the small preview that is saved with the four separations. For the final output, the high-resolution color separations are used.
- You will print the color separations on an image setter. When printing a DCS file on a Color PostScript printer, only the low resolution preview picture will be printed.

#### **JPEG**

When you save your scanned files in JPEG format, you can set an image quality for your files. The quality of JPEG images depends on the compression ratio that is applied to the image: High compression results in low image quality and a small file size. Low compression results in high image quality and a large file size.

- 1. Click Scan to scan your image.
  - A Save as dialog box appears.
- Select JPEG in the File Format pop-up menu.
  - The Quality pop-up menu appears.
- Select the quality for your JPEG image.

You can choose between Low, Medium, High and Maximum quality with:

- Low = highest compression, smallest file size
- Maximum = lowest compression, largest file size
- Enter a name for the image and click Save.

## Glossary

This glossary explains a number of terms that are commonly used in this manual.

#### additive colors

Red, green and blue are the primary colors of light from which all other colors can be made. By emitting red, green and blue light in varying proportions and intensities, monitors can achieve all other colors. Green and blue light result in cyan (C), red and blue light make magenta (M), and red and green light form yellow (Y).

#### ASCII

American Standard Code for Information Interchange — This is a system for referring to letters, numbers, and common symbols by code numbers. This widely used file format is useful for transferring files between Macs and PCs.

#### batch scanning

Sequential scanning of multiple originals using previously-defined, unique settings for each.

#### Bezier curve

A curve, named after Pierre Bezier, of which the shape can be changed by moving its control points. A Bezier curve has a total of four control points, one at each end of two straight direction lines. Each direction line meets the curve in a single point.

#### bit

Binary digit — The smallest unit of information in a computer, a 1 or a 0. It can define two conditions (on or off).

#### bitmap

A digitized image forming a grid of pixels. The color of each pixel is defined by a specific number of bits.

#### cache

A portion of RAM or disk space used to keep often-used data for quicker access.

#### calibration

The adjustment of a device by measuring its deviation from standard values and then, during operation of the device, applying values to compensate for the deviation. In prepress, in particular, calibration is the fine-tuning of scanners, monitors, printers, imagesetters, and slidemakers in order to increase the accuracy of their output.

#### CMS - Color Management System

A set of related software utilities that help ensure calibrated color display and output by describing the characteristics and limitations of each device in an imaging system. A CMS also oversees the transformations from one color space to another, such as those occurring when RGB values are converted to CMYK. See also Profile.

#### CMYK

Cyan, Magenta, Yellow, Black — The subtractive color model used in process printing. Cyan, magenta, yellow, and black are the primary colors that, combined, can reproduce a wide range of colors. Cyan, magenta, and yellow are the subtractive colors. Black (K) is added to CMY to enhance details and allow printing of a true neutral black. Compare with RGB.

#### color cast

An image or a reproduction has a color cast when its overall appearance inaccurately tends to one hue. Especially with transparent originals, a color cast can impede good reproduction.

#### Color model

A method of describing, representing, or reproducing colors. The most common color models are RGB (the additive color model) and CMYK (the subtractive color model). Other color models are HSV, HSL, and CIELab.

#### contone

An abbreviation for continuous tone. A color or gray scale image format capable of illustrating continuously varying tonal ranges.

#### contrast

The visual relationship between each tone in a reproduction. If contrast is high, the difference between each tone is sharp and abrupt. If it is low, the distinctions are subtle and nearly imperceptible.

#### DCS

Desktop Color Separation — A file format that creates four-color separations by saving images as a set of EPS files. Some page layout applications (e.g. QuarkXPress) can import DCS files. You can layout text and images and put them on film together.

#### density

A measure of the darkness of an image on paper or film. In case of paper, which is reflective, the less light reflected, the higher the density. In case of film, which is transparent, the less light showing through, the higher the density. Paper has a density range from about 0 D to 2 D; film from about 0.2 D to 4.0 D.

#### density range

the difference in density between the brightest highlights and darkest shadows of an image.

#### dithering

Simulating more gray levels or colors than an output device can actually render. Dithering is the electronic way of creating halftone images.

#### Dmax.

The point of maximum density in an image or original.

#### Dmin.

The point of minimum density in an image or original.

#### dot gain

An imperfection of printing that causes halftone dots to print larger than they should. This imperfection is mainly caused by the spread of light on film (recorder gain) or by the absorption of ink by paper (press gain). This darkens the overall tone of the image. Calibration can remedy this through a calibration curve. Dot gain is most noticeable and referred to in the midtones.

#### dpi/dpcm

Dots per inch/dots per centimeter — A commonly used measure for the resolution of scanners, monitors, printers, and imagesetters. However, the term is slightly misleading because of the apparent, but non-existent relation with dots in a halftone. More accurate measures of resolutions are ppi (pixels per inch) for scanners and rpi (rels per inch) for imagesetters or printers.

#### dynamic range

The difference in tones between the brightest highlights and darkest shadows of an image.

#### EPS

Encapsulated PostScript — A file format that consists of text and data in the PostScript language. This format can easily be printed by many different applications on many different platforms. An EPS image has two parts: a lowresolution bitmap for displaying the image (PICT image for in-screen previews) and a resolution-independent description for printing the image (PostScript code).

#### file format

The structure that the data for a particular document is stored in (e.g., ASCII, RTF, PICT, TIFF). Most applications can save documents in one or more standard formats as well as their native format.

#### fog

The density resulting from developing a non-exposed negative.

#### gamma curve

A particular type of tone curve. When the value of a gamma curve is 1, the curve is at a 45° angle and straight, leaving the input and output densities the same. A gamma higher than 1 brightens the output; a gamma lower than 1 darkens the output. The further the gamma is from 1, the more the curve bulges.

Applying a gamma curve does not affect the range of an image, but rather the distribution of its density. The brightening (with gamma >1) or darkening (with gamma <1) occurs mainly in the midtones.

#### gamut

The limited range of colors provided by a specific input device, output device, or pigment set.

#### grain

The extent to which an overall granulated pattern appears in a photograph, due to chemical and physical characteristics of the film, paper, or development process.

#### gray levels

A limited number of fixed gray levels, usually between 16 and 256 levels of gray.

#### gray scale

A range of grays with regular tone intervals from white to black. A gray-scale image is an image that contains various levels (or shades) of gray.

#### gutter

The vertical space between adjacent columns or the area between the inside margins of facing-page documents.

#### halftone

A technique used to simulate a continuous-tone original, such as a photograph. The printing press prints a matrix of miniature dots of varying size, or lines of varying thickness. A limited set of inks (only black ink or CMY+K inks) can thus give the naked eye an illusion of many shades of gray or many colors. See also halftone cell, and halftone screen.

#### halftone cell

The grid composed of raster elements (rels) that form the halftone dot.

#### halftone screen

Refers to the screen (a glass plate ruled with crossing opaque lines) through which an original is photographed to make a halftone image. Nowadays, it also refers to the matrix stored into computer memory to make halftone images electronically.

#### highlights

The brightest areas in an original or an image, represented in a halftone by the smallest dots or the absence of dots. The dot area of highlights ranges from 0% to about 20%. Compare with shadows.

#### histogram

A graph that depicts the distribution of pixel values across the tonal range, and the relative number of times each tone is recorded. Digital cameras and scanners assign brightness, contrast, and black or RGB color values to each image pixel. A pure white is represented with a value of 255 (levels of color); a pure black equals 0. Inspecting the histogram of a digital image is a good way to quickly evaluate the tonal range quality and highlight and shadow details.

#### Hue

Color, the main attribute of a color that distinguishes it from other colors.

In the <u>HSV</u> and <u>HSL</u> color models, the attribute of a color in purest state (without the addition of white or black), based on the wavelength of light it reflects. Color, the main attribute of a color that distinguishes it from other colors.

#### HSL

A color model based on <u>h</u>ue, <u>s</u>aturation, and <u>l</u>uminance.

#### HSV

A color model based on <u>h</u>ue, <u>s</u>aturation, and <u>v</u>alue.

#### image

The bitmapped result of capturing a scene.

#### input resolution

The resolution at which a scanner scans an image, commonly expressed in ppi.

#### **JPEG**

The JPEG-format is supported by most browsers. It compresses the file size by selecting discarding data. The quality of the image depends on the compression ration that is applied to the image.

#### kernel size

The number of pixels sampled as a unit during image manipulation and sharpening process.

#### Lab

The CIE 1976 L\*a\*b\* is a uniform color space proposed by the CIE for use in the measurement of small color differences. The lightness L\* and the color parameters a\*, b\*, define a color completely. Lab mode allows you to scan images into device independent color. This means that you are sure that the colors of your images are always the same on whatever device it is displayed.

#### lightness (or luminance)

Lightness indicates how light or dark a color is, how close it is to white and black. Lightness is the property that determines for example, whether a color is a light pink or a dark pink.

#### line-art

A picture that contains only black and white, without grays, such as pen-ink drawings. In order to digitize a line art original, a scanner only needs to register whether a pixel is turned on (black) or off (white). The pixel depth is 1. The term line art is sometimes used to describe drawings containing flat colors without tonal variation. Compare with contone.

#### lpi

Lines per inch — The measure of frequency (the spacing) of the lines in a halftone screen, usually ranging from 55 to 200. The higher the frequency, the smaller the halftone dots, and the higher the quality.

#### moiré

An undesirable visual pattern on a reproduction caused by (1) scanning and screening (halftoning) an image that was already a halftone; (2) changing the size of halftone images in an application; (3) choosing incorrect screen angles in process printing; or (4) misregistration of halftone screens in process printing.

#### neutral gray

An area of an image is neutral gray when it does not have any apparent color cast.

#### original

The pictorial source in its original form, for example, an artwork or a photograph. Compare with image and reproduction.

#### pica

The unit of measurement used in setting, representing 12 points. A point is a type size, where there are traditionally 72.27 to the inch.

#### pica PS

Pica PostScript is the unit of measurement used in setting. A point is a type size, where there are 72 to the inch.

#### PICT

A file format for transferring graphics between Macintosh applications. PICT can handle 24-bit color graphics.

#### pixel

Picture element — A square dot that is the smallest unit of a bitmapped image. A scanner creates a bitmap by sampling the original and storing each sample in a pixel. The higher the resolution of a scanner, the smaller the pixels will be. The resolution of a scanner should be expressed in pixels per inch (ppi).

#### pixel depth

A measure of the amount of gray levels or colors that the pixels in a tone curves can contain. Pixel depth is a binary unit of measurement. If the pixel depth is 1, the image can contain only two gray levels or colors (for example, a black-andwhite image); pixel depth 8 allows 256 gray levels or colors; pixel depth 24 allows about 16 million colors.

#### pixelization

If the image resolution is too low, the PostScript language may use the color value of single pixel to create several halftone dots when printing. This results in pixelization, or coarse-looking output.

#### plug-in

A software module that adds capabilities to an application.

#### posterization

Visible tonal bands produced by converting a continuously varying gradation into too few discrete levels.

#### ppi/ppcm

Pixels per inch/pixels per centimeter—a measure of the resolution of a scanner indicating the number of pixels that the scanner records over 1 inch/centimeter of the original.

#### Profile

The color characteristics of an input or output device, used by CMS to ensure color fidelity.

#### PDF

Portable Document Format — Formats that allow any document to be saved, opened, and viewed without the original application used to create the file. One example is Adobe Acrobat™.

#### quality factor

The number of scanned pixels per line in a halftone screen for screening color and gray-scale images. In order to reproduce an image, the pixel ratio should be between 1 and 2. For example, when the screen frequency is 133 lpi, the image should be between 133 and 266 ppi. FotoLook uses a quality factor of 1,5. A higher quality factor will require longer scans and more disk space, without increasing the image quality considerably.

#### quarter tones

Tones between shadow and midtones are known as 3/4 tones and those between highlight and midtones are known as 1/4 tones.

#### reflective original

An original that is printed on an opaque layer.

Compare with transparent original.

#### re I

Raster element — The smallest element that a printer or imagesetter can write to film or paper. A grid of rels builds the halftone cell. The resolution of a printer or imagesetter is expressed in rels per inch (rpi). The larger a rel, the lower the resolution.

#### reproduction

The result of printing many copies of a single image.

#### resolution

A measure of the fineness of spatial detail that a device can record or produce. The higher the resolution, the finer the detail. Resolution is expressed in elements per unit, for example, pixels per inch (ppi) for scanners and monitors, and rels per inch (rpi) for printers and imagesetters. Monitors have the lowest resolution (±70 ppi); laser printers have resolutions ranging from 300 to 600 rpi; imagesetters have resolutions ranging from 1200 to 3600 rpi.

#### RGB

Red, Green, Blue — The primary colors in the additive color model. The RGB model is used in color televisions, monitors, and scanners.

#### rpi

Rels per inch or raster elements per inch — A measure of the resolution of a printer or an image setter. Often confused with dots per inch.

#### saturation

Saturation is the extent to which a color is not dull or gray. The less gray in a color, the higher the saturation. High saturation corresponds to an intense, vivid color; low saturation to a quiet, dull grayish color.

#### scanned image

Any image that has been captured by a digitizing device such as a scanner, video, camera, etc. and stored.

#### scanner

A device that converts images (such as photographs) into digital form so that they can be stored and manipulated on computers. When used in conjunction with OCR software, a scanner can convert a page of text into an editable document.

#### screen frequency (screen ruling)

The spacing of the lines in a halftone image, usually measured in lines per inch (lpi). Each line is composed of a number of halftone dots.

#### shadows

The darkest areas in an original or an image, represented in a halftone by the largest dots. The dot area of shadows ranges from about 80% to 100%. Compare with highlights.

#### sharpening

Sharpening intensifies the differences in light and dark passages in an image. It analyzes pixel values and alters the contrast and brightness levels of adjacent pixels to create a perception of increased sharpness. Sharpening provides a good approach to adding snap to gray-scale images before converting them to line art, but oversharpening can also draw unwanted attention to elements such as scanning artefacts—that you would rather not enhance.

#### skeleton black generation

A color separation technique that substitutes black ink for calculated amounts of cyan, magenta, and yellow ink. Using black ink gives more depth in the reproduction, corrects a tone curves in the shadows and results in a better gray neutrality.

#### subtractive colors

For printing subtractive color mixing is used. On a white surface, such as paper, inks are used to subtract the colors that are not needed. In printing, the three primary colors are cyan, magenta, and yellow. An ink absorbs or subtracts lights of all colors except the ink's own color. Cyan ink, for example, absorbs light of all colors but cyan. If all the primary colors are placed on a white page, all light is absorbed and the page appears black. Although the three primary colors can theoretically be used to print all other colors, black ink is commonly used as a fourth printing color. Black ink is less expensive, gives a truer black and results in a faster drying time.

#### **TFS**

Total Film Scanning technology — TFS is a revolutionary image processing method used in AGFA Photofinishing Systems to enhance the reproduction of color negatives. It is based on an Expert Systems approach using large sets of empirical data.

#### threshold

The gray level above which a scanner records white pixels. In order to obtain an image with only black or white pixels from an original with many gray levels, you should set the threshold. The threshold setting will determine which range of gray levels are recorded as white pixels and which as black.

#### TIFF

Tagged Image File Format — A standard file format for exchanging bitmapped images (usually scanned) between applications or between computer platforms. This flexible standard can represent black-and-white, gray scale, and color images. It is commonly used in page-layout applications.

#### tone curve

A curve that plots the modification of densities in an image. A 45° straight tone curve leaves the image intact. Changing the shape of the curve modifies the image.

#### white point

A movable reference point that defines the lightest area in an image, causing all other areas to be adjusted accordingly.

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